

A REPORT ON THE TEACHING
ARTIST RESEARCH PROJECT

Teaching Artists and the
Future of Education

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at the UNIVERSITY *of* CHICAGO

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Table of Contents

Preface: A bright spot on a troubled horizon.....	viii
Acknowledgements.....	xiii
Executive Summary: TAs and the future of Education.....	1
Teaching artists, arts education, and the schools	1
School reform and arts education	3
From settlements to schools.....	4
Reasons to believe	6
Teaching artists: Getting a bead on the field through the data	7
What is a TA?	7
Who are TAs?	7
What do they teach?.....	7
Who do they teach?.....	8
Who do they work for?	8
Who manages the programs?	8
Where do they teach?.....	8
Conditions of employment.....	8
Income and pay rate	9
Benefits	9
Why do they teach?.....	9
Satisfactions and dissatisfactions	9
Teaching artists and the future of education	9
What is good teaching?	10
Engagement	11
Voice and discipline.....	11
Standards and meaning	12
Curriculum integration.....	13
Assessment.....	13
Play and games	14
TAs and arts education today.....	15
Training, professional development, and certification.....	16
TAs and the future of education: Key findings, objectives, and recommendations.....	18
Key objectives and recommendations	19
Summary of recommendations	25
Introduction: Seeing the forest and the trees	27
The arts, the educational landscape, and school reform	29
Declining art education	30
Arts deserts and school reform	33
How the arts affect teaching	35
A neglected resource.....	37
Studying teaching artists	38

Good teaching and the artist’s disposition	41
Good teaching: An expert consensus	41
The arts and good teaching	43
Hybrid identities.....	45
The mental processes of art and teaching	46
Art and teaching.....	47
All students can learn. Yes, they can.	48
Adding value in classrooms is never simple.....	50
Minding rules and breaking them	52
<i>No Child</i>	53
Meaningful engagement	56
Dimensions of engagement.....	56
Fun, games, and beyond.....	59
Sustaining engagement	61
Artists, standards, and schools: across a great divide.....	63
Rising standards, sinking resources	64
Excellence and meaning	66
Standards highjacked/standards internalized	67
Talking in class: student voice, classroom management, and discipline	70
Voice in unlikely places.....	71
Voice in schools.....	73
Voice and school discipline	74
Learning and the arts	76
New cognitive science and the arts	77
Doing what doesn’t come naturally	78
Arts integration in study sites	82
TAs and the practice of arts integration – low-hanging fruit and limits	84
Going deeper in math.....	86
Art for art’s sake?.....	88
Finding the elegant fit	89
Dumbing-down and smarting-up the arts	90
Instructional and advocacy strategies	92
Arts integration and learning communities.....	94
The Arts and Assessment: standardized and authentic	97
Artistic assessment and school-based assessment	99
Assessment limitations.....	101
Better assessment, better learning.....	103
The Reggio model.....	106
Assessment, research, and advocacy	107

Why assess?	108
The Partnership Trinity	109
The partnership dance	110
Spirals and cycles in arts learning	111
Some skeptics	113
Institutional partnerships	114
Instability	116
Systemic partnerships	118
Systemic opportunities	118
“Schools can’t do it alone”	119
Of settlements and conservatories	121
The first teaching artists	122
Games and learning	124
Community arts	125
Community arts schools and centers	126
Strong ties and the arts	128
Artists move into schools	130
Outsourcing to TAs?	131
A break with the past	132
Working conditions: are TAs professionals?	133
Content and discontent	135
TA organizations and organizing	138
Becoming a TA	141
The skills TAs need	144
Good teaching artists	145
The TA delay: Mature individuals, deep experience	148
Training and professional development for TAs	149
Content of good professional development	152
Theory and practice in professional development	153
Teaching Artists: a quantitative portrait	156
Professional arts and teaching practice	156
Age	157
Gender	158
Race	159
Marital status	160
Children	160
Income and children	161
Educational attainment	162
Certification to teach	163
Experience as teaching artists	164

Experience and age	164
The art forms.....	165
Their students.....	165
Who employs teaching artists?	166
Program management	167
Where they teach	168
Full- and part-time employment	170
Salaried and contractual employment.....	171
How teaching artists' work is paid.....	171
Hourly pay rates.....	173
Pay rate and experience	174
Pay rate in schools and non-school settings.....	174
Annual earnings from teaching	175
Personal income	176
Teaching income by experience.....	176
Part-time work, multiple employers	177
Hours of part-time work	177
Planning and preparation time	178
Other income.....	178
Personal and household income.....	179
Employment benefits	179
Job satisfaction.....	180
A tabular snapshot of TAs	183
TAs and the future of education: Key findings and recommendations.....	190
Sources	202
Appendix I: Technical background.....	206
Appendix II: Project Advisors.....	216
Appendix III: Survey Instruments	217
Appendix IV: Key informant interview guides.....	253
Appendix V: Main employers of last three years by study site.....	258
Appendix VI: Project supporters	269

List of Figures and Tables

Figure 1: Rate of childhood arts education (1930-2008).....	1
Figure 2: Rate of childhood arts education by race (1982-2008).....	2
Figure 3: Rate of childhood arts education (1930-2008).....	31
Figure 4: Rate of childhood arts education by race (1982-2008).....	32
Table 1: Poverty, minorities, and arts education in four school systems.....	33
Table 2: Full-time and part-time employment as TA.....	133
Table 3: Other sources of income in the past year	134
Table 4: Personal income	135
Table 5: Conditions in the field.....	135
Table 6: Hourly rate by experience	135
Table 7: Effect of teaching on art making.....	137
Table 8: How TAs learned the skills they need	142
Table 9: Most or very important tasks or responsibilities (all TAs)	145
Table 10: Most or very important tasks or responsibilities (school-based TAs only)	145
Table 11: Distribution of TA ages	157
Table 12: Age by study site.....	157
Table 13: Age by gender	158
Table 14: Gender.....	158
Table 15: Race by study site	159
Table 16: Marital status.....	160
Table 17: Proportion of TAs that have children.....	160
Table 18: TA age and children.....	160
Table 19: Household income by age and children	161
Table 20: Age of TAs' children	161
Table 21: Education by degree.....	162
Table 22: Education by study site	162
Table 23: Highest degree by study site	163
Table 24: Public school teaching certification	164

Table 25: Experience as TAs	164
Table 26: Experience and age of TAs	165
Table 27: Art forms distribution	165
Table 28: Student ages	166
Table 29: Distribution of employers	167
Table 30: Distribution of arts or cultural organization non-profit employers.....	167
Table 31: Program managers' experience.....	168
Table 32: Distribution of teaching sites	168
Table 33: Distribution of teaching sites	168
Table 34: Distribution of TAs in schools by grade level	169
Table 35: Distribution of TAs in schools by school-day/after-school	169
Table 36: Distribution by kind of public agency	170
Table 37: Full- and part-time employment as TA.....	170
Table 38: Full- and part-time employment by art form	170
Table 39: Salaried and contractual TAs	171
Table 40: Salaried TAs by full- and part-time work	171
Table 41: How TAs are paid	172
Table 42: Paid by time or by job and type of employer.....	172
Table 43: Distribution of TAs paid by the job by art form	173
Table 44: Hourly pay rate by study site	173
Table 45: Hourly pay rate by experience	174
Table 46: Hourly pay rate by art form in- and out-of-schools	174
Table 47: TA annual income	175
Table 48: TA annual income from teaching by study site	176
Table 49: All personal income	176
Table 50: Annual TA income by experience	177
Table 51: Number of employers in last year.....	177
Table 52: Typical time spent teaching, part time TAs.....	178
Table 53: Pay for preparation and planning.....	178
Table 54: Other sources of income in the past year	178
Table 55: Personal and household income by study site.....	179
Table 56: Health insurance coverage and sources	180
Table 57: Retirement plans and sources.....	180

Table 58: Would accept more TA work.....	180
Table 59: Plans to continue work as TA	181
Table 60: Length of relationship with main employer.....	181
Table 61: Conditions in the field.....	182
Table 62: Effect of work as TA on art making	182
Table 63: Age.....	183
Table 64: Gender.....	183
Table 65: Race.....	183
Table 66: Marital status.....	183
Table 67: Children.....	183
Table 68: Education by degree.....	184
Table 69: Subject of highest degree	184
Table 70: Public school teaching certification	184
Table 71: Experience as TAs	184
Table 72: Distribution by art form	185
Table 73: Student ages	185
Table 74: Distribution of employers	185
Table 75: Distribution of non-profit arts or cultural organization employers.....	186
Table 76: Distribution of teaching sites	186
Table 77: Distribution of kinds of sites.....	186
Table 78: Distribution of TAs in schools by school grade level.....	187
Table 79: Distribution of TAs in schools by school-day/after-school	187
Table 80: Full- and part-time employment as TA.....	187
Table 81: Salaried TAs by full- and part-time employment as TA.....	187
Table 82: How TAs are paid	188
Table 83: Hourly pay rate	188
Table 84: Hourly pay by art form, in and out of school.....	188
Table 85: TAs' annual income.....	188
Table 86: Health insurance coverage and sources	189
Table 87: Retirement plans and sources.....	189
Table 88: Survey responses, response rates, and key informant interview counts by study site	212

Preface: A bright spot on a troubled horizon

Half of Chicago's 64 public high schools ranked in the bottom one percent of schools nationwide that administered the American College Test (ACT) to their students in 1987. Reflecting on that sad statistic, Education Secretary William Bennett charged that Chicago public schools were the worst in the country. Bennett's statement was an exaggeration. The tragedy was not that Chicago's was the worst system in the country, but that it was fairly typical of systems that served large populations of low-income students. Achievement rates were low and dropout rates were high in virtually all of them, not just Chicago. But Bennett's conclusion shamed the city and unleashed a mobilization to improve its schools. The details have varied in other cities, but the broad strokes of Chicago's school reform mobilization have closely tracked with efforts across the country.

Improving student performance in reading and math have been the highest priorities. The school district made very substantial investments to track student progress in those subjects, largely by implementing high stakes tests at several grade levels and an "accountability" system designed to press schools to improve test performance. Through the 1990s, CPS leaders experimented with strategies designed to "teacher proof" curriculum by providing step-by-step, lesson-by-lesson instructional guides, sometimes with scripts so teachers could repeat lessons word by word. Schools that failed to improve student test performance were subjected to higher levels of district control, including closures. Charter schools, which are not parties to the district's contract with the teachers union, became a preferred alternative to further investment in schools that chronically struggled. There was substantial criticism of the district's strategies from teachers, some community organizations, some parent organizations, and some education researchers. Neither the district nor its critics, though, gave much attention to subjects other than reading and math. Arts education barely merited a footnote on the school reform agenda.

Arts organizations had been sending limited numbers of artists to teach in Chicago schools since the 1960s. Demand for their programs grew after a 1978 fiscal crisis led to the dismissal of every visual art and music teacher in Chicago's elementary schools. Enterprising principals who wanted to provide some arts education to their students found that the programs were affordable because most were subsidized by grants from private philanthropy or other public agencies. Arts organizations were eager to develop richer relationships with a young and more diverse audience through the schools, and artists were eager for the work.

As school reform gathered momentum, arts educators recognized that their status was jeopardized by the intensified focus on improving student performance in reading and math. They pointed to the designation of the arts as a “core subject” in federal education legislation and promoted the adoption of standards in the arts that mirrored those in reading and math. Some began arguing that arts education promoted qualities in students that were essential to success in other subjects, seizing on new research findings that linked, for example, music and math learning. A few began to experiment with new curriculum and pedagogy *designed* to contribute to student success in other subjects, mostly in language arts.

Philanthropies that supported arts education helped sustain a measure of pressure on the district to take the arts seriously. The district adopted what amounted to a benign neglect of arts education – doing little of substance to advance it, but allowing a broad spectrum of programs to work in schools without much interference beyond the usual bureaucratic obstacles.

One program, Chicago Arts Partnerships in Education, CAPE, saw itself as a school reform organization, and like other school reform initiatives, it found that schools did not have all the necessary resources to make change. They required outside stimulus and support. Classroom teachers generally were not trained or prepared to offer instruction in any of the art forms. Some art and music teachers had been restored to the elementary schools by the mid-1990s, but on a limited basis only. CAPE created long-term partnerships between arts organizations and schools. It teamed artists – teaching artists – with classroom teachers. Sensitive to the low status of the arts in schools, CAPE partners developed new curriculum and pedagogy that engaged students deeply and linked learning in the arts with subjects that were higher priorities.

Within a few years it was clear that the strategy had real promise. Test scores rose modestly across the district during the mid-1990s, but scores in CAPE schools went up faster than scores in carefully selected comparable schools. (Catterall & Waldorf, 1999) There were positive changes in school culture and teacher morale in CAPE schools as well. The CAPE strategy relied on teaching artists at the point of instruction in schools, and teaching artists were fundamental to the entire enterprise: CAPE’s executive director was a theater director and writer, with years of experience as a teaching artist. Its design was grounded in his and other teaching artists’ experiences. CAPE teaching artists had great freedom to shape the particular approach in each of the partnerships, and the work looked different in every school, fitting artists’ strengths with schools’ needs, interests, and assets. They were soon leading professional development for school faculty to facilitate more efficient and effective work.

CAPE was by no means the first or only organization sending teaching artists to Chicago public schools. Urban Gateways, the city's largest arts education organization, had pioneered the practice in the 1960s, developing a cadre of experienced teaching artists that became a rich practical and intellectual resource for the work. Many of CAPE's teaching artists and leaders had learned how to do the work – how to be an artist in schools – at Urban Gateways. A growing portion of the city's large array of arts organizations hired teaching artists to do performances, workshops, and residencies in the schools. Some continued to confine their curriculum to lessons on the content of their regular programming – study guides, artist visits, and performances of a particular play, for example – but many moved beyond that “outreach” model, exploring the cognitive connections between the art forms and learning in general, while learning more about how to teach the arts to students in limited time frames.

Some focused on connecting the arts to school improvement and student achievement as CAPE did. Reading in Motion, taught particular skills in the performing arts to help students master particular reading skills with considerable success. By the end of the decade the Center for Community Arts Partnerships at Columbia College Chicago started in-school and after-school programs that used artists' broader creative, inquisitive, and reflective practices as the basis for developing interdisciplinary curriculum and pedagogy in what it called a ‘learning spiral’ designed to improve student performance in other subjects as well. (Weiss & Lichtenstein, 2008)

As communities across the nation embraced the challenge of school reform, a similar pattern emerged. With a few exceptions, arts education did not appear on the reform agenda, but artists found their way into schools anyway. Eric Booth, a veteran teaching artist from New York, founded the peer-reviewed *Teaching Artist Journal* in 2003, and proclaimed that a “teaching artist trend” had emerged across the country. He cited increasing demand in schools and communities nationwide for the skills teaching artists possess, signs of growing professionalization in the field, and he reported that artists found teaching contributed to their artistic growth. It made them better artists.

Booth distinguished teaching artists from most arts educators. “The arts,” Booth explained, “are both the works – the poems, paintings, and performances – we think of as ‘art’ and the processes that people engage to make those works.” Arts education and the arts in general, he observed, are principally focused on the works or the “nouns of art,” at the expense of the processes, or the “verbs of art.” Teaching artists are a vehicle for restoring a healthier balance between the nouns and verbs, connecting people to their own creative and expressive capacities, and to deeper and more meaningful lives through the arts. (Booth, 2004)

Booth's announcement had the ring of truth to it, but it was not supported by hard data. Getting that data was the initial inspiration for the Teaching Artist Research Project. It suggested other research questions: Are teaching artists playing a growing role in arts education? Are they playing a growing role in schools in particular? What is the nature of that role? How does it square with the goals of school reform? If there is a trend, why does it appear to be so isolated from school reform, the main driver of change in schools?

I may have been particularly sensitive to the value of teaching artists. I had worked for a decade at the John D. and Catherine T. MacArthur Foundation, where I was the senior program officer for the arts and culture. Soon after I arrived there, the foundation made a large commitment to Chicago school reform, a promise of \$40 million over ten years to support efforts of various kinds. I worked to help found CAPE, and served on its board of directors for six years. I also played a role in the publication, by the Arts Education Partnership, of *Champions of Change*, a collection of research studies about the effects of arts education that was one of the first research-based explorations of whether and how the arts contribute to young people's academic, linguistic, and social development. I subsequently directed Columbia College Chicago's Center for Arts Policy, where I did research on arts education and had proximity to Columbia's arts education initiatives in Chicago schools. (Full disclosure: My wife, Cynthia Weiss, is a teaching artist who worked for Urban Gateways and other arts education organizations, was a leader at CAPE, and moved on to lead one of Columbia College Chicago's school-based programs, Project AIM, which she still directs.) I had a bird's eye view of much of what was happening in arts education locally and nationally, and I believed it was impressive.

The best of the new arts education efforts seemed to be finding powerful ways to engage reluctant students in schools, enliven classrooms, improve attendance, illuminate students' lived experience, help them master content and skills in other subjects, revitalize teachers, and make schools happier places to teach and learn. These efforts were reconceptualizing the roles of arts education in schools and the ways the arts are taught. They were making a real difference, yielding promising results in communities across the nation. Teaching artists seemed to be at the center of virtually all of them. (Rabkin & Redmond, 2004)

When I left the MacArthur Foundation, fourteen years after Secretary Bennett's insult to Chicago, the Chicago district was still focused on a menu of student testing, accountability, and the creation of charter schools. It seemed in endless conflict over the empowerment of local school leadership and the imposition of new mandates to improve schools from the central office. And, despite enormous efforts, it is not clear that fundamental facts on the ground had changed dramatically. Dropout rates were still

high, and high school graduation rates remained low. Struggles around governance and power, often based on racial or class interests, debates about the causes of the system's dysfunction, and blame for the state of the schools consumed great energy, but did little to change realities for most of the 400,000 students in the schools. School violence had escalated. The administration's claims of progress were consistently refuted by critics.

Despite notable successes and promising results, the arts were still on the margins of school reform, and teaching artists' work was not recognized or validated in education policy. Some beachheads were established, though. The district made formal commitments to "partnerships," and arts education "providers" could become "venders" to the schools. District leaders occasionally spoke about the value of the arts to a complete education, especially when philanthropic organizations indicated they were prepared to invest in improving and expanding the availability of arts education. The arts were included as an option for a new program of "magnet cluster schools," neighborhood schools that could select a theme around which to build a new identity. Nearly 60 chose to become "fine and performing arts" schools, more than ten percent of all elementary schools and the second most popular selection. But the dynamics of school reform kept the main focus on the same objectives – higher test scores, school accountability, tighter fiscal control, and more charters. There was little attention to strategies that probed deeply into how learning happened, but a lot to preparing students for standardized tests.

As we planned this study, we came to the conclusion that it would not be complete without an understanding of the evolving context in which teaching artists work. Not if the study was to matter in the world of policy. It would need to reflect what teaching artists and researchers were learning about the value of the arts to students. It would need to reflect on the changes in arts education that were making the work in Chicago and other cities dynamic and exciting. It would need to compare what arts education and teaching artists had to offer and what schools most needed to succeed in the 21st century. It would need to probe the place of the arts in American schools, why they occupy that place, and how the work of teaching artists could contribute to changing that place.

It would also need to explore teaching artists' work out of schools – in the community sites where teaching artists began working over a century ago, when Hull-House hired artists to run its art, music, theater, and dance programs in the late 1800s. And it would need to understand the dynamics, opportunities, and obstacles arts educators faced in a variety of communities so strategies could be recommended that might seem practical in the real world.

Acknowledgements

Planning for the Teaching Artist Research Project began at the Center for Arts Policy at Columbia College Chicago, where I was the executive director, in 2006. The Center did research and policy work on arts education, arts organizations, the informal arts, and the arts in communities. Initial research, fundraising, and other preparation for the project were conducted there, and I am indebted to the Center's small staff – Victoria Malone, Robin Redmond, and Irma Krasnopolskaya for their work to get the ball rolling – and to the College for supporting this early work. Richard Evans and his consulting team at EmcArts made significant contributions to early planning for the project. Their work was supported by a grant to the Center from LINC/Chicago. A number of funders in Chicago that had particular interest in arts education and its potential to contribute to school reform were among the first to offer financial support to the project: the Lloyd A. Fry Foundation, the Chicago Tribune Foundation, the Gaylord and Dorothy Donnelley Foundation, the Chicago Community Trust, the Irving Harris Foundation, the McDougal Family Foundation, and the Elizabeth Morse Charitable Trust. The project could not have been launched without their support.

After years of generous subsidy, Columbia closed the Center for Arts Policy in 2008, not long after more intensive planning began with NORC at the University of Chicago, which was engaged to provide technical support for data collection and analysis. Initial funds had been secured from funders in Chicago and several other communities, though, and they made it possible to move the entire project to NORC. NORC's Academic Research Center has not just been a gracious home for the research. Its enthusiasm for expanding its expertise in the world of arts education, its deep experience with survey research and data analysis, and, in particular, Michael Reynolds' background in qualitative ethnographic research, have enriched the project profoundly. E.C. Hedberg provided remarkable statistical analysis of a complex data set. Justin Shelby and Gregg Reynolds contributed substantially to the coding of more than 2,000 pages of notes from interviews with key informants. The University's Survey Lab did a patient and diligent job of data collection online and on the telephone, thanks to Martha Van Haitsma and David Chearo.

This study would not have been possible without support from a group of funders who understood that good research leads to better policy decisions. We are grateful to funders who supported site studies in our other study communities: The Boston Foundation, the Barr Foundation, and the Massachusetts Cultural Council for the Boston area; the Rhode Island Foundation and the Rhode Island State Council on the Arts for the Providence area; the Washington State Arts Commission, the City of Seattle Office

of Arts and Cultural Affairs, the Paul J. Allen Family Foundation, the Harvest Foundation, 4Culture, the Raynier Foundation, the Tacoma Arts Commission, and the Greater Tacoma Community Foundation for Seattle/Tacoma; the Walter and Elise Haas Fund, the San Francisco Foundation, and the Clarence E. Heller Charitable Foundation for the Bay Area; and the Hewlett Foundation and the James Irvine Foundation for all California sites. JPMorganChase Foundation provided additional funding to support the general expenses of the project.

Individual leaders played key roles in some study sites by introducing us to interested funders and to local arts education communities. Heartfelt thanks to Charlie McDermott and Klare Shaw in Boston; Sherilyn Brown and Daniel Kertzner in Providence, Sydney Sidwell and Evan Plummer in Chicago, Charlie Rathbun, Andrea Allen, Lisa Jaret, Tina LaPadula, Melissa Hines, Sandra Jackson-Dumont, and Amy McBride in Seattle/Tacoma; Dia Penning in the Bay Area; Elisa Callow in Los Angeles; David Nigel Lloyd in Bakersfield; and Julian Lang in Humboldt County.

At the outset of the project, a diverse group of veteran arts educators agreed to contribute ideas and perspectives as an informal advisory group. Their ideas helped focus the major themes of the research, informed decisions about study sites, and even helped locate financial support for the project. A complete list of project advisors is located in Appendix II.

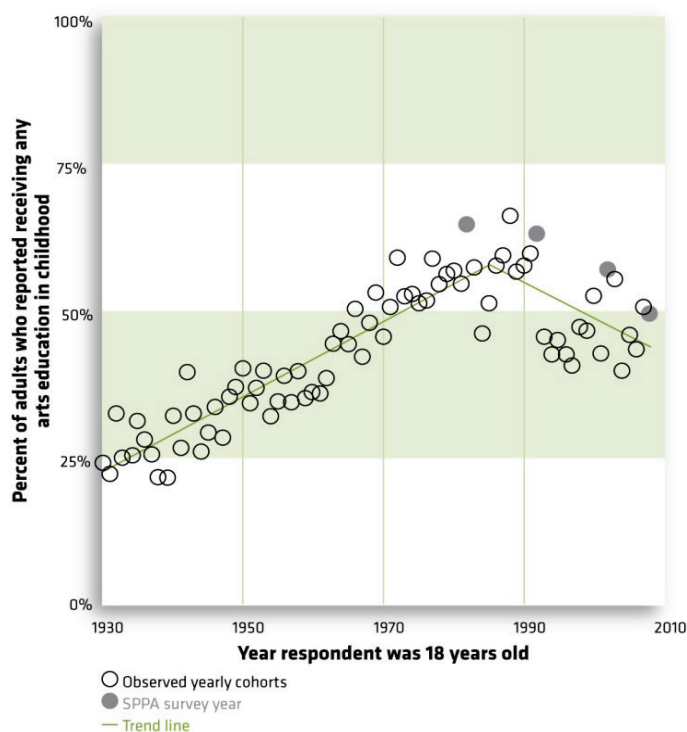
A team of terrific interviewers corralled an outstanding collection of fascinating teaching artists, teachers, program managers, principals, school district officials, and civic leaders who provided us with in-depth understanding of the work of teaching artists in the dozen study sites. Most of the interviewers are teaching artists themselves. They brought perspective and understanding to their conversations with key informants, and they deepened our understanding of the dynamics in each site. They were Emmy Bright in Providence; Elena Belle White and Emmy Bright in the Boston area; Leah Mayers and Mignon MacPherson Nance in Chicago; Gail Sehlhorst, Rachel Atkins, and Lisa Fitzhugh in Seattle/Tacoma; Laurie ‘Arupa’ Richardson in Humboldt County; Miranda Bergman, Kiley Kerr Arroyo, and Neela Banerjee in the Bay Area; Patricia Sotorello in Santa Cruz and Salinas; Gita Lloyd in Bakersfield; Sarah Johnson, Rebecca Catterall, and Leah Padow in Los Angeles; Radhika Rao in San Diego; and Karen Coates in San Bernardino.

Executive Summary: TAs and the future of Education

Teaching artists, arts education, and the schools

There are two headlines in arts education today. The first is that after a century of steady growth both in schools and out, there has been a significant decline in the proportion of American children who have taken classes or lessons in the arts. In 1930, less than a quarter of 18-year olds had taken any classes or lessons in any art form during their childhood. By 1982, that figure had risen to sixty-five percent. But by 2008, and throughout a period of heightened concern and effort to improve schools, particularly those serving low-income children, it had dropped below half again, and the decline shows no sign of abating.¹

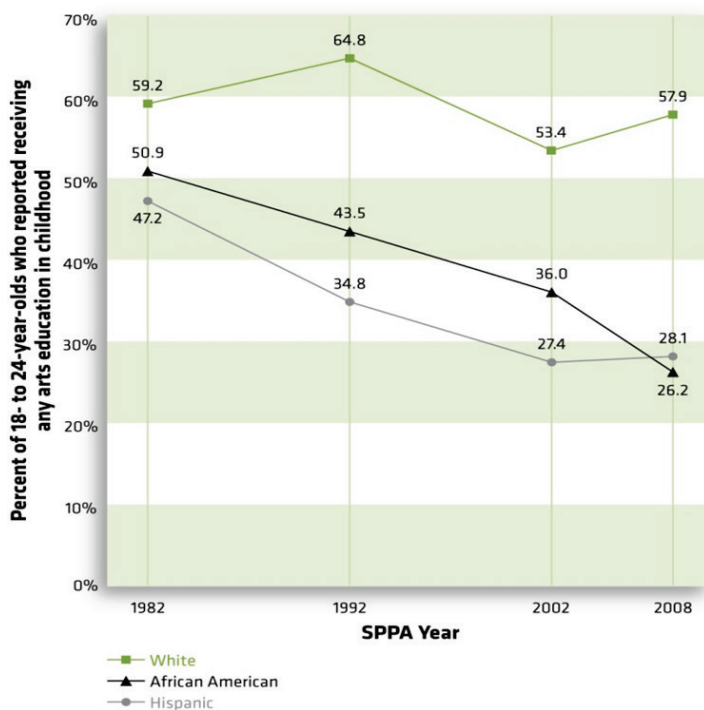
Figure 1: Rate of childhood arts education (1930-2008)



¹ Data on declining childhood arts education is from a series of Surveys of Public Participation in the Arts conducted in 1982, 1992, 2002, and 2008 for the National Endowment for the Arts. Large and representative survey samples were asked if they had taken any classes or lessons in music, visual art, theater, dance, and creative writing before their eighteenth birthdays, yielding reliable data from before 1930 (those who were 18 in 1930 were born in 1912) through 2008.

Arts education among white children is down only slightly since 1982. The decline has been precipitous, though, among African American and Hispanic children. They have absorbed nearly the entire decline. (Rabkin & Hedberg, 2011)

Figure 2: Rate of childhood arts education by race (1982-2008)



The arts are taught, of course, in schools and in a range of community settings – from private homes to storefront studios, churches to parks to arts centers. Among the art forms, the decline has been most serious in music and visual art, the two disciplines most commonly taught in schools. Theater and dance, which are taught rarely in schools, are actually up slightly since 1982. Simple deduction leads to the inescapable conclusion that the decline in childhood arts education has been most dramatic and concentrated in schools that serve African American and Hispanic children. There is a virtual arts desert in many of the schools they attend.

The second headline is that over the same three decades a substantial number of teaching artists have moved beyond the community venues in which they have taught for more than a century and into the schools for the first time. They have mitigated, but not reversed, the decline, and they have brought arts education and innovative practices to schools where they are badly needed. There is, of course, great variability in the work they do in schools – in content and curriculum, pedagogy, intensity, duration, and quality. But the best programs have established track records of remarkable success, often where the

need for innovation and improvements are greatest: schools that serve low-income children. Not only do TAs teach in these programs, they often design and manage them as well. It would seem logical that any strategy to reverse the broad decline in arts education, any effort to distribute arts education more equitably in American schools, or any effort to extend the successes of arts education programs in schools would include teaching artists as a critical element.

School reform and arts education

So far, though, the track record of success has not broadened policy support. Arts education and teaching artists themselves are very much on the proverbial bubble. They are underfunded and under-supported by education policy and policymakers. This is nothing new. School reform has failed to give serious consideration to the value of the arts since the publication of *A Nation at Risk* in 1983, the report that made a national priority of turning the “tide of mediocrity” in American schools.

Americans believe good schools and education are essential to getting children off to a good start in life. *A Nation at Risk* argued that the quality of education in American schools had become so debased that it represented a serious security threat to the future of the country. It found deficiencies in standards, rigor, focus, teacher expertise, and student workloads. It described school curricula as a “cafeteria” in which “appetizers and desserts [were] easily mistaken for the main courses,” and it advocated expanded use of standardized tests. It barely mentioned the arts, suggesting that they were among the distractions from the real business of schools. (National Commission on Excellence in Education, 1983) Its prescriptions have shaped school reform ever since.

But after nearly three decades of effort to improve schools, the situation is not significantly better. Graduation rates from high schools nationwide are flat and by some accounts may even be down since 1990. (Chapman, 2010) (National Center for Higher Education Management Systems, 2011) Gains on standardized tests in some troubled school systems have been offered as evidence of progress, but in Houston, New York, Chicago, Washington, and other districts, the claims have been badly discredited in recent years. When judged by the standards of international exams, American students have actually fallen *farther* behind students in more countries in critical subjects, and the principle reason is that the prevailing strategies of school reform have not been effective in low-income schools. (Darling-Hammond, 2010)

Improving schools, particularly those serving low-income students, is a complex and resistant challenge. It involves large systems, poverty, privilege, race, politics, and conflicting values. Sometimes, though, pathways to solving complex problems are in plain sight. We just fail to see them. Research has

strongly and consistently associated arts education with higher student achievement. Careful evaluation of program after program has shown that learning in the arts is strongly correlated with improved student behavior, attendance, engagement in school, critical thinking, problem solving, creativity, social development, and, yes, even test scores. The evidence suggests arts education can light the way to practical solutions for schools. But policymakers, deeply influenced by the norms of school reform, appear unable to assimilate the evidence and stare blindly at its light. It simply does not fit their understanding of reality. That will need to change before the fundamentals of the situation are likely to shift broadly. But developing arts education as a strategy to improve schools and student learning will also require we know more about TAs, as they have proven to be essential human and intellectual resources for what is most promising in arts education.

From settlements to schools

TAs are hardly confined to working in schools. They have been vital to community-based arts education for well over a century. The first TAs were hired to run the arts programs at Hull-House, the social service and reform settlement founded in Chicago in 1889. By 1914, there were 400 settlements across the nation. Following the Hull-House model, most had substantial arts programs, and they had great influence. Teaching artists gave Benny Goodman his first clarinet lessons and Louis Armstrong his first cornet lessons at Hull-House and the New Orleans' Home for Colored Waifs respectively.

If the settlements contributed nothing more to American culture than to start those iconic artists on their way, they would have been significant. But developing professional talent was not the core purpose of the arts at the settlements. The settlements believed that the arts were for everyone, not just the particularly talented. They saw the arts as essential to weaving the fabric of strong communities. And they believed that learning the arts cultivates the agency and voice required to participate in a democratic society, where everyone has the right to be heard and contribute to the culture.

A new kind of arts pedagogy began to emerge at the settlements, and it reflected those principles. It departed from conservatory traditions of elite patronage, exclusive training for pre-professionals and professional artists, and singular embrace of classical culture. Like the conservatories, arts education at the settlements embraced rigorous study of aesthetics and the technical skills of the arts, but it also was attentive to the arts as tools for critical exploration of the world, celebration of community values and traditions, weaving the arts into daily life, cultivation of imagination and creativity, and appreciation of the world's many cultures.

TAs have sustained and developed those principles for more than a century through their work in the wide variety of community institutions that succeeded and supplemented the settlements. By the 1970s TAs were actively working in what came to be called “community arts,” making art for the public *with* members of the community, linking their talents to pluralistic aspirations, imaginations, and social agendas. They worked in community schools of the arts and taught music, visual art, theater, dance, and more. They worked for arts organizations – teaching patrons about the work on museum walls and on theater and concert stages. They worked for social service agencies, senior centers, and youth agencies. They led teen and community theater ensembles, senior citizen choruses, church choirs, and theater and creative writing circles in libraries and prisons.

Artists slowly began to enter the schools in the 1950s. Their roles were initially limited to introducing students to the excitement of live performance. Participating artists had no meaningful relationship with the life of the school itself, no significant connection to the curriculum, and little personal interaction with teachers or students. They appeared at small scale special events, and then they left the schools. They were not yet teaching artists.

That began changing in the mid-1960s, when poets sent to the schools began teaching children to *write* poetry. Artists in the Schools became one of the first programs of the new National Endowment for the Arts. By the mid-1970s, Young Audiences, Urban Gateways, Lincoln Center Institute for the Arts in Education, and other organizations in many major cities were sending artists to schools to teach workshops and residencies, repeating visits to the same classrooms to help students learn how to make art themselves. State arts agencies developed “rosters” of teaching artists they supported for work in schools, including those in rural areas. TAs began to move beyond arts “exposure” and “outreach” experiences toward something more serious, engaging to students, meaningful to schools, and consistent with the settlements’ ideas about the role of the arts.

School reform and budget cuts – precipitated by fiscal crises and burgeoning political resistance to the cost of public services like education – began eroding arts faculty positions in schools and districts across the country by the late 1970s and early 1980s. Some principals, determined that their students should have access to arts education despite the cuts, found they could mitigate the damage by bringing in arts education programs offered by arts organizations to their schools. The numbers of artists working in schools began growing. More conventional arts organizations, not-for-profits that present or produce performances or exhibitions, developed or expanded education departments and offered programs for patrons and for schools. New organizations dedicated exclusively to delivering programs to the schools emerged. Arts education programming for schools became more than a quick “drive by”

or “one off” experience. By the 1990s arts philanthropies were starting to provide support specifically for arts education, and some were particularly interested in work in schools.

Many of the TAs that worked in schools had prior teaching experience in other community venues. As they began applying the spirit of social purpose that grew from the settlement tradition to work in schools they also developed deeper understanding of the ways the arts affect learning, and their programs began a more intentional application of the arts to the challenges of improving schools. This work is at the heart of many of the most successful arts education programs in schools, and it is why it so important that we understand the world of TAs and how to best support their best work.

Reasons to believe

Our principle purposes for this research have been to learn more about teaching artists and how to support their best work, but we suspected that the effects of their best work were likely to be related to two things: First, to the ways that the arts themselves excited, challenged, and engaged students cognitively, socially, and emotionally; how the acts of imagination and expression that are the heart of the arts differentiate arts education from other subjects. And second, to the ways that teaching artists practiced the art of teaching; how they approached curriculum and pedagogy. So in addition to learning the “facts” about teaching artists, we also hoped to learn about their practice and the field knowledge they were developing through their practice.

The Teaching Artist Research Project has been a three-year investigation of the world and work of teaching artists. We looked at TAs in a dozen communities – Boston, Chicago, Providence, Seattle/Tacoma, and eight in California – San Diego, Los Angeles, San Bernardino, Bakersfield, Santa Cruz, Salinas, the Bay Area, and Humboldt County. The study sites do not represent the entire universe of TAs across the country, but their diversity does demonstrate that TAs are not just making contributions in large urban settings. It seems likely that TAs are present, to greater or lesser degrees, in most communities across the country – urban, rural, and suburban. They are often hidden from view, but they are an abundant resource.

We collected over 3550 surveys from artists and program managers. We conducted 211 in-depth interviews with artists, managers, funders, teachers, principals, district leaders, and civic leaders. We looked at TAs’ work in an array of settings. They make vital contributions to communities in all of them, but the study made a special priority of looking at their work in schools. Schools are, after all, the only institutions in which arts education can possibly reach all children, the principle locus of the three

decade decline in arts education for children, and the site of a simultaneous effort to improve student outcomes that may have generated more heat than light.

What we heard from TAs, program managers, teachers, principals, and other key informants largely tended to support our suspicions. TAs *are* bringing innovative pedagogy and curriculum to schools. And there is broad belief that there is something in the nature of arts learning itself that has a particular power to drive student development. Our purpose was not to test or prove that belief. Our logic model began with studies that found substantial positive effects from arts education programs and with new cognitive science that suggests the arts have unique power to engage students, commit them to learning, and invoke and develop deep cognitive processes that are essential to thinking and learning in general. Our purpose was to learn more about the artists who are responsible for those effects. If TAs can do all that, all those who care about the education and development of our children need to know more about them and what they know.

Teaching artists: Getting a bead on the field through the data

What is a TA?

A TA is an artist for whom teaching is a part of professional practice. 96 percent of the TAs in the study have been paid for their creative work in addition to teaching. More than three-quarters earned money from their work as artists in the past year.

Who are TAs?

A majority of artists are men nationally, but two-thirds of TAs are women.

TAs are more racially diverse than artists nationally. They are also better educated. Half have master's degrees and two-thirds have degrees in an art form. One in eight has a degree in education, and one in six has been certified to teach by a state board of education.

Their average age is 45, and the average TA has 12 years of teaching experience. Most enter the field in their early to mid-30s.

What do they teach?

They teach all the art forms. Two in five teach visual arts. One in five teaches music and an equal proportion teaches theater. One in ten teaches dance, and smaller proportions teach creative writing, media arts, or another art form.

TAs teach basic and fundamental skills far more than advanced skills. They are often responsible for providing gateway experiences to learning in the arts, and they make a priority of creating meaningful and engaging experiences to generate the enthusiasm that might lead to a longer term student interest in the arts and the development of higher levels of technique. Helping students create quality artwork is a priority. TAs often spoke of giving the “processes” of the arts greater or equal weight to the “products.”

Who do they teach?

Most TAs teach young people, at least some of the time. Three of five TAs teach mostly young people, a quarter teaches mostly adults or seniors, and one in seven teaches all ages.

Who do they work for?

More than half of TAs work for a non-profit arts organization. Of those, about one in five work for a community school of the arts or a theater. About one in ten work for a music or visual art organization, one in seven for an organization that specializes in school-based programming. One in twenty work for a dance organization or a museum. Nearly a fifth work in higher education and more than a tenth work for K – 12 schools. About a third work for a school – primary, secondary, or post-secondary. Less than a tenth work for a for-profit business.

Who manages the programs?

A large majority, 70 percent, of the managers of the programs for which TAs work have worked as teaching artists themselves, and 59 percent are still teaching artists.

Where do they teach?

TAs usually, but do not always, teach at their employer’s venue – their museum, theater, or school. Half of TAs reported that they were sent, sometimes or always, by their employers to other venues to teach.

Three quarters of those who are sent to other venues go to K – 12 schools. Altogether about half of TAs teach in schools at least part of the time. Most of those teach during regular school hours, but more than half also teach in after school programs. A fifth of TAs are sent to teach at other not-for-profits, mostly social service or youth organizations. And a tenth are sent to parks or other public agencies.

Conditions of employment

Three quarters of TAs work on contracts. They are not salaried. Contracts are generally of short duration and rarely offer guarantees of renewal.

Less than a third of TAs teach full-time. The average part-time TA teaches less than eight hours a week and had 2.7 different employers in the last year.

Income and pay rate

The average hourly rate for TAs is \$40. That figure is misleading, though. Full-time TAs earn about \$39,000 a year. That is roughly equal to the average for all artists nationally, but far less than a \$40 hourly rate, and slightly less than the mean income for all workers in the U.S. Part-time TAs, working relatively few hours, earn just \$9,800 a year from teaching. Most part-time TAs have additional income that brings their average total personal income to about \$36,000. In the last year, three-quarters made money from their art-making practice, a quarter from arts administration, and three-eighths from work in other fields. Their average household income was \$67,000.

Benefits

More than one in five has no health insurance at all, and less than one in five has health benefits through their work as a TA. The TA uninsured rate is a third higher than the national uninsured rate of 16 percent. More than half have no retirement plans other than social security.

Why do they teach?

TAs teach primarily because they enjoy the work and because it is a way to earn money in their artistic field. Many are motivated to teach in order to contribute to their community and social change. Most believe that teaching makes them better artists.

Satisfactions and dissatisfactions

Despite serious dissatisfaction about pay, health insurance, job security, and time to make their art, most TAs plan to stay in the field and would take more work if it were available. They like the work. Its satisfactions and the dearth of other opportunities in the arts keep TAs in the field despite their concerns.

Teaching artists and the future of education

The strongest predictor of student success in school is socio-economic status. Children from wealthier families are far more likely to do well in school than those from poor families, and children from poor families are likely to go schools with high concentrations of other low-income children. Schools have no control, of course, over the income of their families, but they must deal with the consequences of their families' affluence or poverty.

The single most powerful predictor of student success that is *under* the control of schools is the quality of teaching in their classrooms. It seems reasonable, then, to assume that when educational programs are associated with student success, there is a strong likelihood that good teaching has an important role. As we interviewed TAs and program managers in our study sites, we focused on the approaches, perspectives, practices, and strategies that they brought to teaching.

What is good teaching?

Research at the Harvard School of Education, the National Academy of Sciences, and the University of Chicago, and reports by professional associations of educators in science, math, language arts, social studies, early childhood, and the National Board for Teaching Standards share common findings about teaching methods and learning theory. The research and reports distinguish good teaching from much of what happens in American schools. Good teaching fills classrooms with challenging, authentic, and collaborative work focused on deeper exploration of a smaller number of subjects. The characteristics of good teaching cluster in three categories:

- Good teaching is student centered. It starts with students' interests and what they already know, offers them real challenges, choices and responsibilities, and features curriculum that connects, rather than fragmenting, ideas across subject areas.
- Good teaching is cognitive. Learning is the consequence of thinking and making work that demonstrates mastery of meaningful ideas and compelling problems. Good teaching employs the range of communicative media – including the arts – and makes student reflection a regular part of the learning experience.
- And good teaching is social. Students learn better together. The classroom is a community, and students are its citizens. Teachers nurture the community and provide intellectual, emotional, and social supports to students. (Bransford, Brown, & Cocking, 2000) (Perkins, 2010) (Zemelman, Daniels, & Hyde, 2005) (Smith, Lee, & Newman, 2001)

Not every program or teaching artist is equally committed to the kind of teaching and learning described in the research and reports. A far more hierarchical pedagogy long characterized conservatory arts education and it continues to be influential. The striking successes of so many arts education programs in schools and out of schools would suggest, though, that there is powerful and good teaching going on in them, and that a great many artists are very good teachers. Indeed, we found that many programs and TAs are expert at the kind of teaching the research identified as high quality, and they promote it in the schools where they work. We found this approach to teaching, in some respects, is a consequence of dispositions woven into TAs' identities as artists and the complex of mental processes that are integral

to making works of art – vision and planning; imagination; discipline; attention to detail; seeing the whole; pattern making, finding and breaking; reflection, revision and assessment; persistence; judgment; spontaneity and play among them.

As quasi-outsiders, with relative freedom from the constraints and norms of schools, TAs can introduce innovation and change that has been slow to come from the inside alone. They are often partners and catalysts for change with teachers and other school leaders. TAs and program managers spoke about elements of their pedagogy that are exemplars of the qualities of good teaching.

Engagement

A third of all high school students do not graduate in four years, and in most large urban districts the graduation rate is far lower. A “slow process of disengagement” is well underway by third grade or earlier for many students. (Yazzie-Mintz, 2010) Research on engagement is generally focused on behaviors like attendance. TAs, though, evaluate engagement by whether students contribute to discussions, enjoy and apply themselves, reflect on and try to improve their work, and listen and show interest in each other’s work. They see the first signs of engagement and learning in a display of physical indicators. “I see it in their posture. When things are working, the kids are literally leaning into each other.” Some TAs call these indicators “The Look.” “The Look is the canary in the mine. If you don’t see it, shift gears.” The alienation that is too prevalent in many schools does not end when an artist walks into a classroom. TAs must win students’ commitment quickly to accomplish anything of significance in the brief hours they spend together. Principals and teachers we interviewed confirmed that they are very good at that. “Perhaps it’s because they don’t have all the proscriptions and requirements that teachers have. They get an energy flowing right away,” a teacher told us. A Boston area dance teacher confirmed that TAs are different. “I can say, ‘lengthen on your supporting leg’ a hundred times, but then a visiting artist comes in, and a light goes on.” TAs take advantage of their novelty, capture students with appealing tasks and skills, create a “safe space” where students can take risks, and quickly get students started with simple assignments and simple rules, allowing them considerable freedom to make aesthetic choices themselves. Opening assignments are designed to yield reliably good results, build students’ confidence, and whet their appetites. “Warm ups,” exercises artists themselves use to get their minds in gear and move them into a creative modality, are usually done in groups, connect students with each other, and act as a gateway into the content of the lesson.

Voice and discipline

Artists in every art form spend their lives developing their “voice.” It is a metaphor for building a coherent perspective on the world and life, a focused set of concerns that matter to them and stimulate

curiosity and creativity, and an aesthetic signature of their own. TAs expressed a conviction that students, too, have voices waiting for development. A focus on voice is a focus on students. Committing to the development of student voice begins with an understanding that students are not empty vessels to be filled with knowledge, but come to school with experience, perspectives, ideas, and questions of their own. Activating them is the surest pathway to engaging students in learning. TAs frequently spoke of finding ways to connect curriculum to the world outside the classroom and to students' own experiences. They did not, as some might fear, suggest that students' interests should *dictate* curriculum, or that the norms of school behavior should be abandoned to develop student voice. TAs indicated that they found that students want to understand their own world, but they also want to broaden it. They were keenly aware that good learning environments are orderly and well-managed, but offered that classroom management is mostly a function of engaging students in work that matters to them and in which they can develop their voices. Student self-regulation is a more effective strategy for classroom management than imposed behavioral discipline.

Standards and meaning

A poet TA summed it up well: "I'm all for standards of excellence. But that means more than teaching poetic forms to write poems. Students might get the form right, but they'd write lousy poems. Writing a good poem demands that the writer know what they care about, why they care, and how words can make others feel the way they feel. Poetic form has to serve the meaning. There's no excellence without meaning." TAs used that word, "meaning," frequently, and it meant at least two things. Meaning is about what something *means* – a word, a gesture, an historical fact, a thought, a color, or a sound. When we know what something *means* in that sense we understand its role in the world, its relationship to other things, and what it means to others. But meaning is also very personal and subjective. It is about what something means emotionally *to* someone. This is what is meant when people refer to something as *meaningful*. TAs are constantly concerned with meaning in both ways. Meaning is about putting knowledge to use to create something that matters – intellectually and emotionally. Good teachers encourage their students to make great effort to do that. TAs model it. As artists, high standards are important both for the purpose of achieving their personal best *and* because their work is seen and judged by the public. Artists reach for high standards because their work has meaning *to* them and because they want it to have meaning *to others* as well.

TAs are often critical of the arts standards that have been codified by the states. Many consider them both too aspirational – because they cover far too much material indiscriminately – and, paradoxically, insufficiently aspirational – because they do not cover higher order cognitive skills like creativity or

problem solving, social skills like collaboration, skip lightly over meaning, and pay scant attention to connecting ideas and concepts across subject areas to make them more coherent.

“Standards are a starting point,” said a program manager, “not an end point for us. Since there’s no time to cover them all, it’s important to select standards that are rich and complex for the focus of curriculum, and to design lessons that make them meaningful to the students.”

Curriculum integration

Subjects are ways to organize and access knowledge. But subjects are not *how* we learn. We learn best by exploring questions we find compelling, and good curriculum poses compelling questions about big themes, concepts, and problems. These can almost always be explored through multiple lenses, using the disciplinary tools of different subjects to develop understanding. Good curriculum encourages the movement of students’ minds from discipline to discipline and between the already known and the newly experienced. The learning is in the movement of the mind. Arts integration links arts methods, ideas, and content with methods, ideas, and content in other subjects around compelling problems and through an artistic medium. It helps to make a fragmented curriculum whole. Nearly two-thirds of TAs said integration was very important to their work, two times more than teaching the standards.

Arts integration is very challenging. It can be trivial and badly done, but it can also be extraordinary. It may be the most significant innovation TAs have brought to schools. A program manager said, “We develop units that work like two-way streets. We read strong works of literature to inspire student art, and make art that deepens understanding of literature.” Some TAs are skeptical of arts integration, fearing that it trivializes art, makes it a handmaiden to other subjects, and dispenses with artistic rigor. An integrated unit in a very low-income middle school linked middle school math concepts — ratio, proportion, measurement, and pattern—to Monet’s “Stacks of Wheat” paintings. What do those paintings have to do with math? They are a data set: Monet painted light and color over time. Careful observation of the paintings reveals patterns that enable predictions. That is what math does, too. The connections between the two subjects are real and exciting. Curriculum like that elevates both math and visual art, trivializes nothing, and, according to the math teacher, it engaged low-income eighth graders in both algebra and art.

Assessment

Artists reflect on their work. They measure its progress against their vision. They imagine how it will “work” for others. They tinker, tweak, and revise. They make judgments based on intuition and imagination, trial and error, and learn from mistakes. These are sophisticated meta-cognitive functions,

and they are assessment practices that are authentic to artistic production. They are one important way artists learn and get better at what they do. That is, of course, what we hope students will do, too – learn and get better at what they do. But that kind of assessment is in short supply in school environments, where mistakes are discouraged and standardized tests are the ultimate assessment. Testing so dominates schools that some TAs conflated all assessment with the distortions of testing. They are concerned that school assessments are inevitably insensitive to students’ growth and learning in the arts, and that arts education is fundamentally disadvantaged by school assessments.

But the kind of assessment that is central to artistic practice – formative, qualitative, authentic, and ongoing – is badly needed in schools. It will not replace quantitative assessments, but it can complement them, and TAs are starting to explore how to develop its practice in schools in a few places. TAs’ contributions to curriculum and pedagogy have been very substantial. Those contributions flow directly from their practice as artists. It would seem that TAs could make very substantial contributions to improving assessment in schools as well by developing new sophisticated assessment strategies based on their practices as artists.

Play and games

The phenomenon of digital gaming has reminded us of the centrality of play and games to learning and spawned new interest and research on their power in learning. “We believe that games... have vital roles to play in...building critical skills like systems thinking, creative problem solving, collaboration, empathy and innovation.” (Institute of Play, 2010) From peek-a-boo to flashcards to spelling bees to competitive sports and children’s imaginative games, play gives children the opportunity to take risks, to fail without dire consequences, and to learn from their mistakes. Play and games are natural features of the arts. They have been a significant component of the work of TAs since the 1930s, when Viola Spolin studied children’s imaginative play, the worlds of “pretend and make-believe” that they create and inhabit as active characters, at Hull-House. Spolin created an inventory of improvisatory theater games that have become part of theater training everywhere and is now part of the repertoire of many TAs in every discipline. The power of Spolin’s work comes from an understanding that imaginative play helps children make sense of the world and prepare to take their places in it. Her great insight was that the roots of theater are in their imaginative play, and that the impulse to make theater is in everyone. Her inspiration was to draw creativity from its source in childhood, and her gift was teaching others to do it, too. Spolin described theater games as “energy sources” that help “students develop skills in concentration, problem solving, and group interaction” as well as particular theater skills. “Most games worth playing are highly social and have a problem that needs solving within them – an objective point in which each individual must become involved with others while attempting to reach a

goal. Outside of play there are few places where children can contribute to the world in which they find themselves. Theater-games offer students the opportunity for equal freedom, respect, and responsibility within the community of the schoolroom.” (Spolin, 1986) She could have been quoting from the literature on good teaching or the literature on digital gaming, but neither had been written yet. TAs use games consistently to create a safe space for students, to release imagination, build connections between students, and to support problem solving.

TAs and arts education today

TAs have contributed to arts education for more than a century. They have been the foundation of instruction in community-based arts education, first in the settlements and more recently in a wide range of community venues and institutions, including schools. They have provided gateway experiences in the arts to millions, including some of America’s greatest artists. In the last thirty years they have contributed energy and innovation to arts education in schools, where they have mitigated but not reversed the decline of arts education. TAs have played a pivotal role in the development of arts integration, probably the single most significant innovation to arts education in schools.

Serious efforts are underway in most of our larger study sites – Boston, Chicago, Seattle, Los Angeles, Alameda County, and San Francisco – to expand arts education in public schools. All involve TAs and arts integration as strategic elements. And all embody a partnership structure that includes multiple stakeholders, echoing the instructional partnerships between TAs and teachers and the institutional partnerships between schools and arts organizations. None are driven entirely from within school districts. Some have made meaningful progress despite the consequences of the recession on school budgets. And there are serious initiatives to develop non-school arts education resources in Providence and Boston in which TAs are also central.

These efforts, particularly those in schools, face great challenges. Education policymakers do not match rhetorical support for arts education with policies designed to move the arts closer to the center of school life. (The superintendent of schools in Boston is probably the only leader at that level in any of our study sites who is actively advancing a strategic effort to expand arts education in her district.) Their *behavior* suggests that they presume that the arts are insufficiently cognitive and academic to be of great value in schools or to earning generally. Until that misconception is broadly overcome, progress will be slow, the arts will remain a low priority, and arts education will inevitably be among the subjects targeted when school budgets are constrained.

The fiercest objections to TAs' work in schools, improbably, have come from parts of the arts education community itself, especially professional associations of arts educators. They have argued that TAs lack the training to be expert educators, no matter how expert they may be in their art form, and that they cannot deliver standards-based arts instruction as mere visitors in schools. Some also have argued that arts integration is a damaging diversion from disciplinary curriculum and the state arts standards. The former is, technically, a legal obstacle, since law requires teachers in public schools be "highly qualified" by the state in which they teach. Behind both of these issues, of course, is concern about the long-term erosion of positions for arts faculty in public schools, and a perception that TAs represent a kind of low-cost outsourcing that enables the erosion. These divisions within the arts education community undoubtedly diminish the efficacy of advocacy for arts education.

Over 120,000 post-secondary degrees are granted in the arts annually. A surplus of labor keeps pay low for most artists, with the exception of a relatively small number of arts "stars." Artists are drawn to teaching because it offers opportunities to earn income in their field. On the face of it, then, it would appear that there is likely to be a continuing supply of trained artists to fill available TA positions. There is no question many artists find teaching deeply satisfying despite low pay and difficult working conditions. But sustaining the field over the long term will almost certainly require that issues of pay and conditions be addressed, particularly if TAs are going to play significant new roles in expanding arts education.

Training, professional development, and certification

Program managers profiled the kind of TAs they seek. They look for the core characteristics of good teaching. They want TAs who:

- Bring rich artistic skills and ideas to their classes, *and* develop students' ideas through curriculum that is sensitive to questions of interest to students.
- Focus on cognitive work, engaging students in concepts, ideas, and questions to and through the art form that are significant, complex, age appropriate, and relevant.
- Understand learning in the arts as a social process, enriched by collaboration and group discussion; and that teaching the arts in schools is best sustained through serious collaboration with the teacher.
- Are sensitive to the culture of the instructional venue – whether it is a school, hospital, prison, church, park, or senior center. TAs may sometimes push limits, but not to the breaking point.

Training and professional development is an issue in every study site where there is interest in expanding arts education. TAs' work is challenging and complex, and it is reasonable to be concerned that they can do the job well. Training, professional development, and certification are norms for warranting that teachers are "highly qualified," so it seems natural that a similar system might make sense for TAs. Most training and professional development for TAs is provided now by organizations that employ them. There are maturing and broader professional development efforts in Alameda County, Los Angeles, and Chicago, and some colleges and conservatories now offer classes in arts education for prospective TAs. At least one arts school, the University of the Arts in Philadelphia, has started issuing certificates to TAs who complete a two-year course of study.

No programs have reached that level of development in our study sites as yet, and TAs expressed broad skepticism about both certification and the role of higher education in training. They feared that it would become overly academic and were not confident certification would warrant quality or expand career opportunities for them. TAs were also critical of many of their experiences with training and professional development provided by employers, which too rarely addressed the needs and interests of veteran TAs. Some TAs did identify high quality professional development, though. Their descriptions, again, aligned with the principles of good teaching: Focused on their interests and experiences as teaching artists, reflecting on their practice, assessing their work from the perspective of student learning, and structured around the development of strong communities of TAs and teachers learning together and from each other. Arts education programs are diverse, but some elements of a training curriculum seemed to be broadly accepted as vital:

- Writing curriculum, lessons, and units that make sense, that have an arc that starts at the beginning, moves students through the middle and toward an end point of ideas and skills for making art that can be shared with their classmates and others.
- Learning to be attentive to all of the students in the classroom, to notice when some lose their way, and to get them back on the pathway to learning; to vary their teaching style and strategies to students' different learning styles.
- Learning to work closely with teachers, draw them into the arts and past their own resistance and insecurities, understand the context that teachers work in daily, and how to support teachers taking the risks involved in bringing the arts into their classrooms.
- Bringing their artistic personality into the lessons without losing the thread of the content.
- Learning to develop constructive group critique strategies, value assessment, manage collaboration, use assessment tools, and document student learning.

TAs and the future of education: Key findings, objectives, and recommendations

Finding One: After three decades of decline, and in the midst of major financial challenges, this may be a turning point for arts education. This is certainly a challenging moment for education in America.

After three decades of effort to improve schools, three decades in which arts education has substantially declined, there has been too little progress in too few schools, particularly those serving low-income children. Now the recession has imposed harsh new constraints on school budgets. Arts education will continue withering in American schools if policymakers are unwilling to rethink the strategies that have dominated school reform. Or it could become a focus of bold new efforts to develop valuable resources that engage students, deepen learning, and enliven school cultures. There is ample evidence that arts education can make very important contributions to helping schools and students start moving in the right direction, and there is growing critical dissatisfaction with school reform and the distortions of over-zealous testing. Some key architects of the prevailing school reform strategies have concluded that they “are clearly outliving their usefulness,” (Finn, 2010) and that testing has gutted the integrity of the standards. (Ravitch, 2010) There is also growing awareness that standards that defined good education in the 19th and 20th centuries are inadequate in the 21st, and that the arts might play a role in raising new and more appropriate standards. Education Secretary Arne Duncan recently wrote, “Education in the arts is more important than ever. In the global economy, creativity is essential...*The best way to foster that creativity is through arts education.*” (Italics added.) (President’s Committee on the Arts and Humanities, 2011) The pendulum that swung away from the arts during these last three decades of school reform may swing back if values like creativity and innovation are more broadly embraced as essential purposes of education.

Finding Two: TAs’ teaching strategies are aligned with what experts agree are the principles of good teaching and learning. We consistently found that TAs approach teaching on the basis of principles widely understood to be the foundation of good teaching, and concluded that the arts themselves align with those principles:

- Good teaching is student centered. It starts with students’ interests and what they already know, offers them real challenges, choices and responsibilities, and helps them connect ideas across subjects.
- Good teaching is cognitive. Learning is the consequence of thinking and making work – often hands-on and project based – that demonstrates mastery of meaningful ideas and problems; it employs the range of communicative media – including the arts; and it makes student reflection a regular part of the learning experience.

- And good teaching is social. Students learn better together, the classroom is a community, and students are its citizens. Teachers nurture the community and provide intellectual, emotional, and social supports to students.

Program managers and TAs consistently cited the importance of core art-making principles and processes – “making meaning,” “student engagement,” “voice,” “making connections,” reflection and self-assessment, collaboration on group projects and critiques, personal agency and expression, and community-building as key elements of their practice as educators.

Finding Three: The assets TAs bring to schools were first developed in their work in non-school settings. Artists have worked in community-based arts education for more than a century, and the roots of their work in the schools are found in arts programs at the settlement houses at the turn of the last century and in community arts since the 1960s. They modified the more hierarchical pedagogy of the conservatories, rooted in European classical tradition, to find an approach based on the principles that the arts are for everyone and essential to the fabric of a democratic society. TAs are the core human resource in non-school arts education, and schools have benefited from the field knowledge that was developed in a wide variety of community venues for arts education. It is vital to sustain and support non-school community arts education as a resource for neighborhoods and communities, and as a source of intellectual and practical innovation in arts education for schools.

Finding Four: TAs are an abundant but underdeveloped resource, and eager for more work. We found TAs working in schools and communities in every study site, even in those, like San Bernardino, Salinas, and Bakersfield, without highly developed arts infrastructures. Most TAs work part-time, and would take more work if it were available. As might be expected, their practice is far more advanced in some sites than others. Everywhere TAs expressed frustration and dissatisfaction with low levels of recognition, validation, and compensation, but most find the work itself deeply satisfying. They enjoy doing it, and most are serious about improving their practice as educators and as artists.

Key objectives and recommendations

These findings lead to six recommendations, drawn from the innovative practices TAs have introduced to schools and communities, from their needs and concerns, and from the best efforts underway to advance arts education and the potential of TAs and other arts educators to make education work for all American children. These recommendations have three objectives:

- Expand demand for arts education through advocacy and research;

- Improve conditions for TAs and other arts educators to assure the stability of the field and improve their lives; and
- Improve the quality of the work and effectiveness of TAs through learning communities, professional development, and attention to strategic issues.

Progress on these objectives will benefit TAs as their opportunities grow and their perspectives broaden, and TAs will add value to efforts to pursue them by providing leadership and field knowledge that is simply not available from other sources.

1. **Build demand for arts education:** Demand for arts education is low and has declined, particularly in schools and systems serving low-income students. TAs are making a significant difference in hundreds, perhaps thousands of schools in communities across the country, and they can make even more substantial contributions if arts education establishes a secure place in the schools, a status it has never enjoyed. Creative advocacy by broad alliances of stakeholders, focused on the value of arts education to critical workplace skills and academic achievement, is being advanced in several study sites. These systemic efforts are vital and important, but they need to be sensitive to the nuances of arts education as they create a place for the arts at the education table.

Effective advocacy efforts in our study sites have promoted partnerships between schools and arts organizations *and* more arts specialists in schools. And they have themselves been partnerships between multiple stakeholders. There is almost an inevitable tension between these broad systemic partnerships and instructional partnerships between artists and teachers. The impulse to systematize arts education carries both the promise of expanding resources for the field *and* the threat of constraining a field that has thrived in the absence of constraints that inevitably come with systemization. Practitioners in instructional and institutional partnerships have a great deal of frustrating experience with schools systems everywhere, and they worry that there may be a cost to their freedom and flexibility as systemic partnerships develop.

Systemic partnerships all recognize that institutional and instructional partnerships are key building blocks for strong arts education systems in their communities. But because they have systemic perspectives, they tend to look at issues from a level of abstraction practitioners sometimes complain is “out of touch.” School districts have made the arts second class subjects, but advocates must learn to work with them while sustaining the allegiance of the practitioners in instructional and institutional partnerships in the schools. The practitioners must also understand that their partnerships, so difficult to sustain, and so unstable, need far

more systemic support to become sustainable for the long term. The challenge will be to make the tension between them productive and generative, rather than contentious.

Education leaders everywhere understand that they need to raise student achievement, keep students in school, and prepare them for higher education and work in a world that demands far more than better test scores in reading and math. The case for arts education has many dimensions, but it needs to begin there. When education leaders believe that arts education can help them solve the problems *that they need to solve*, they will begin to give it the support it needs.

The case for arts education should be based, in part, on rigorous research that explores its effects on student outcomes, including achievement in other subjects, student engagement, higher order thinking skills like creativity, and social development including collaboration and self-regulation. Research should also test the effects, strengths, and weaknesses of provision in different disciplines, integrated and disciplinary instruction, and dose – how much arts education makes a significant difference for students. It should assess student learning in the arts themselves. And research can also help to resolve the best roles for specialists and TAs in schools.

Research should be complemented by powerful stories about student learning and development, particularly stories about those students who have the most difficulty in schools. Success stories about them matter, and TAs are a fine source of such stories. TAs can document these stories themselves in journals, video, and audio. TAs can also be instrumental in “experiential advocacy” efforts directed toward principals and district leaders, who will be more likely to be open to logical research-based arguments if they have had powerful personal experiences in arts education themselves.

2. **Make the field sustainable:** The biggest threat to teaching artists is that demand for arts education in the schools will decline further. Close behind is that TAs will abandon the work as they become discouraged by the difficulty of making a living, acquiring health insurance, establishing job security, and being recognized and validated in both of their worlds – education and the arts. All of these elements are likely to improve if demand for arts education grows, but programs and funders should make them a consistent focus of their attention, and advocates for arts education should not pretend that arts education can be extended far more broadly without attending to material conditions for TAs.

Awards and grants to artists provide some significant validation and income opportunities for artists, even if they are not systematic changes. TAs almost never win them, though, because they do not fit established categories of competition. We recommend that award and grant programs establish a teaching artist category, as the 3Arts awards did in Chicago.

Teaching artists lead isolated professional lives. They need communities that support them professionally. Some are emerging in study sites, focused exclusively on TAs. Others are more fluid and include TAs and their partners in education – classroom teachers and arts specialists. We recommend that these networks and associations be developed everywhere.

3. **Develop arts integration:** Interest in arts integration is heightened among school district personnel who are hopeful that arts learning can improve student performance in other subjects, and that curriculum integration is a practical idea in the crowded school day. That is a powerful pragmatic reason to give arts integration the sustained policy and financial support it needs to mature and develop high quality curriculum, pedagogy, and standards. Arts integration also advances the principles of good teaching practice – the consistent use of hands-on and project-based learning, the connection of big ideas and concepts across subject areas, the centrality of student understanding and experience, and the development of classrooms as learning communities – in every subject. New cognitive science implicates arts processes in the fundamentals of *thinking*, not just in art, providing theoretical support for the arts integration across the spectrum of subjects. Yet arts integration has not received the developmental support that disciplinary or standards-based arts education received from the late 1980s. It should get it now.

Key informants repeatedly told us that disciplinary arts instruction and integrated arts instruction are more alike than different when they are grounded in good teaching practice. Many dismissed the competition between the two as a false distinction, and urged policies that supported provision of “both/and” rather than “either/or.” We find that idea persuasive and powerful. It allows for variations in practice and approach that will enable learning a great deal more about how to understand the strengths and maximize the value of both disciplinary and interdisciplinary instruction.

The development of arts integration practice has been largely local up to this point. It is more mature and highly developed in some communities and more primitive in others. There is a need to develop a national community of practice to take responsibility for disseminating learning, shaping implementation strategies, speeding its maturity, and creating a public image for the work. A recent report from the President’s Committee for the Arts and Humanities

suggests a new national organization might take on this responsibility as a part of a broader effort to build more creative schools by “reinvesting in arts education.” But if an existing organization or collaboration took it on, development might be quicker, and it might signal the conclusion of the destructive antagonism between advocates of disciplinary and integrated arts instruction.

4. **Standards and provision:** The insights of teaching artists and program directors about the arts standards are profound. The standards are a “starting point,” not an end point for arts instruction. They are too aspirational, in the sense that they fail to make distinctions between learning goals that are of the highest importance and consistent with the practical realities of schools are responsible for so much more than the arts. Paradoxically, they are insufficiently aspirational, inattentive to critical dimensions of learning in the arts – meaning, higher order thinking skills, and social skills like collaboration. TAs have much to offer a new effort to develop common core arts standards in the arts, but they do not appear to be directly involved so far. We hope that it is not too late to include formal participation by leading TAs in this work.

The arts standards were organized around a sequential ladder of knowledge and skills, and then used to prevent the erosion of faculty positions in the arts *and their replacement* by lower-cost teaching artists. The restriction has failed to end the erosion of faculty positions. That trend appears to be driven by forces that probably have nothing to do with teaching artists coming to the schools. Schools need full-time arts faculty, and those that have arts specialists need TAs as well. Provision of a reasonable dose of arts education for all students is clearly beyond the capacity of the low numbers of specialists in most schools. They need to be supplemented. It is time to move beyond the either/or choice between arts specialists and TAs. There is simply no way to expand arts education for all children in schools without the development of TAs as a resource.

Clear delineations of the responsibilities of TAs and specialists can be developed by careful analysis of their work in the many schools in which both are working successfully now. We recommend that such a study be undertaken. Those schools should be models for reconciling the conflict. The national arts education associations should recognize that teaching artists are already an element of the infrastructure of arts education – both in and out of schools – and create new membership categories designed for them. We recommend that they commit themselves to work for better conditions for TAs as well as more security for arts specialists.

5. **Assessment:** Reflective practice and formative assessment are key processes in the cycle of art making. Both are badly needed in schools, where students are trained to be fearful of mistakes, rather than learning from them, and where summative assessment in the form of multiple choice tests dominates. Their own practice as artists suggests that they have a great deal of value to add to the practice of assessment in schools – authentic, rigorous, on-going assessment focused on *student* reflection on their own work and that of their classmates, and on student growth.

Important as that kind of reflection and self-assessment may be to student learning, it needs to be ramped up to provide programs with useful information about how well students are doing and policymakers with information to make judgments about the value of programs. We saw evidence in several study sites that new approaches to assessment are bubbling up, capturing valuable data about higher order skills like creativity, and it should be a reasonably simple matter to begin collecting more data about the effects of programs on student engagement. Low-hanging fruit like data on attendance and student participation in classroom activities would be a big step forward.

6. **Professional development and certification:** Too much training and professional development appears to be aimed at new TAs, and not enough is designed to challenge and advance the development of veterans. Too much training is limited to orienting TAs to the logistical requirements of programs, and not enough to the big ideas and concepts that make the work coherent and powerful. TAs are hungry for professional development that conforms to the qualities of good teaching: centered on the practice and experience of TAs themselves, built on a foundation of big ideas about the arts and learning, filled with hands-on project-based experiences, and vital to the development of a community of learners among TAs and the teachers with whom they work. Programs should work closely with schools or school networks to structure professional development grounded in learning communities of TAs, classroom teachers, and arts specialists learning from each other. There is a need for specialized professional development in advanced topics like working with special populations, and in the development of integration strategies for the arts with the STEM skills, history, geography, and foreign language study.

Certification of TAs was a matter of interest, but it is premature to attempt to develop certification programs until it is reasonably clear they will lead to more work opportunities for TAs. As demand for arts education grows, this situation is likely to change, and certification may become a more pressing priority.

Some elements of professional development are best provided by programs themselves, of course, but some elements are common to virtually all programs, and communities can (and in some cases already are) provide professional development that cuts across many programs. We recommend such efforts be developed in all communities and that they are nationally networked.

Summary of recommendations

1. Build demand for arts education through advocacy
 - a. Research is needed on the effects of arts education on student outcomes, the effects of different kinds of provision, and on the best roles for TAs in schools.
 - b. TAs can be a source of powerful stories of student learning that should be part of advocacy efforts.
 - c. TAs can help create “experiential advocacy” for school administrators and education policymakers.
 - d. Advocacy should be directed toward education policymakers at all levels and toward philanthropy in both education and the arts.
 - e. Network local efforts across the nation.
 - f. Find allies among educators in other subjects who share a commitment to the principles of good teaching and learning. Move beyond advocacy for the arts as an interest group and toward a broader vision of education shared across many subjects.
2. Make the field sustainable
 - a. TAs can contribute to expanding arts education far more broadly, but the field will be inherently unstable until pay, job security, and benefits are improved.
 - b. Improve recognition and validation for contributions to the field by creating new awards for teaching artists.
 - c. Develop local communities of TAs and colleagues that serve the field through professional development, social networking, scholarship, and advocacy for TAs. Network them nationally.
3. Develop arts integration
 - a. Make strategic investment in arts integration to take advantage of broad interest in the approach to deepening learning and expanding arts education among school administrators and policymakers.
 - b. Reconcile the tired and false dichotomy between disciplinary and integrated arts instruction.
 - c. Develop national discourse and scholarship on arts integration practice and theory, as was done for disciplinary arts education in the late 1980s and 1990s.
4. Standards and provision
 - a. Deepen the standards for arts education by attending to key concerns of teaching artists – meaning, student voice, and more.
 - b. Use the development of common core arts standards as a vehicle for this, and involve TAs in their development.

- c. Develop clear and complementary roles for TAs and arts specialists in schools by studying schools where the two are already working together effectively and successfully.
 - d. Welcome TAs into the national associations of arts educators.
- 5. Assessment
 - a. Pay strategic attention to the contributions that TAs can make to assessment in education by articulating and disseminating the assessment approaches they already use in art making.
 - b. Ramp up assessment in TA-based programs to provide policymakers with better intelligence on the value of the programs.
 - c. Identify key learning objectives and develop more formal strategies to assess them.
- 6. Professional development and certification
 - a. Develop better approaches to professional development for veteran TAs.
 - b. Assure that TA professional development – provided by arts organizations, higher education institutions, or by arts education service organizations – is grounded in the principles of good teaching, centered on meaningful questions from the field, hands-on, project-based, and social.
 - c. Formal certification for TAs is probably premature, at least until demand for arts education has grown. Collaborative professional development on common themes across programs is not, and should be developed at local levels and beyond.

Introduction: Seeing the forest and the trees

Americans have always been concerned, of course, about how well our children are prepared to live productive, happy, and successful lives as adults. We have had a persistent faith that good schools and education are cornerstones of our efforts to get them started in the right direction. Over the last three decades, though, we have developed an acute awareness that an unacceptably large proportion of American children are not being well-prepared for such a future. Our schools and other supports for young people, particularly low-income children, have not kept up with the pace of change in society and the economy, or with our best understanding of how people learn and develop. This is, to say the least, a complex problem involving multiple large institutions and systems, historical patterns of economic development and inequitable opportunity, race and racism, poverty and privilege, demographic change, cultural change, politics, and conflicting values and ideas about schools, education, and learning. The solutions that have dominated education discourse and policy for the last three decades have not demonstrated that they are genuinely effective, and the problem has proven to be highly resistant.

In a famous experiment, psychologists showed a short video in which two teams, one in white and one in black, pass basketballs. Viewers were asked to count the number of times the black team passed the ball as they watched. About halfway through the video, a man in a gorilla suit saunters through the frame, pausing to turn toward the camera and beat his chest before shuffling off camera. Half the viewers failed to notice the gorilla as they watched the video. As the researchers argue, “This experiment reveals two things: that we are missing a lot of what goes on around us, and that we have no idea that we are missing so much.” They call the phenomenon “inattention blindness.” (The Invisible Gorilla, 2010)

The experiment demonstrates that we often simply fail to notice things that are in plain view if we do not expect to see them. It is a short leap from the “invisible gorilla” experiment to the question of the arts’ role in education. Sometimes pathways toward resolving complex problems are in plain sight, but we fail to see them because we do not expect them to have value. In city after city across the nation, arts education programs and the teaching artists who staff and often lead them have been helping young people in schools and diverse community institutions – parks, churches, jails, hospitals, museums, theaters, choirs, social service agencies, community organizations, and many more. Their track record of success is quite remarkable, but their contributions have been unrecognized or dismissed peremptorily. The Teaching Artist Research Project began with a conviction that arts education and teaching artists in particular are hidden, underdeveloped, and underutilized resources in our national

effort to improve schools and the chances young Americans will grow up to lead productive, successful, and happy lives as adults in thriving communities.

We did not begin with an exaggerated hypothesis that arts education could or would resolve all the challenges schools face, that it is the singular solution to problems in education. There is no magic bullet that can turn around a systemic problem so large and rooted in history. But change and solutions start with small steps and the recognition of small victories. From those emerge new perspectives, visions, commitments and strategies. We were confident that teaching artists and their partners in schools across the country were taking those small steps, winning important small victories, and developing new perspectives and the basis for strategies that could yield much larger improvements in American schools. They were, in short, moving *toward* resolving a pressing and enormously complex problem. We began, then, with a sense that it was terribly important to know more about teaching artists and what they did, to learn about the path that they were following and why it has powerful effects, about the obstacles in their way, and the supports that could make them and their work more powerful and effective.

Teaching artists' work has direct benefits to young people on many levels, indirect benefits on others, and the potential to contribute to improving many aspects of school culture. TAs open new pathways to learning for students, new ways for them to represent what they have learned, and new ways to assess how well they are learning. TAs' successes are likely to be grounded in their affinity for what researchers have concluded are the best practices in teaching and learning: teaching that is centered on learners rather than tests; teaching that engages students cognitively, emotionally, and physically; teaching and learning focused on rich and complex questions and ideas that have relevance and meaning to students; teaching and learning that is often project-based and hands-on, that involves *making things* – pictures, music, writing, performances, structures, models, videos – that are both vehicles for exploring those questions and ideas *and* for representing students' learning; and teaching and learning that turns classrooms into learning communities and students into responsible, collaborative, learner/citizens. (Zemelman, Daniels, & Hyde, 2005) (Bransford, Brown, & Cocking, 2000) (Perkins, 2010) (Smith, Lee, & Newman, 2001)

We did not find that all teaching artists are equally inclined or capable of consistently delivering that kind of teaching and learning, or that every program for which they work is designed to support it. There is significant diversity among teaching artists. But we did find that many TAs are bringing that kind of teaching and learning into schools, and that new perspectives and strategies are starting to spread more broadly from their work in some schools. TAs are not, by themselves, a solution to the

persistent failure of too many schools to meet so many students' needs. But they are a vital resource in plain sight that has been consistently overlooked. With proper support they can become a very serious resource for improving education. Developing that resource and providing those supports will require that we know more about TAs, and, through them, about arts education. That is why we undertook this study.

The arts, the educational landscape, and school reform

Why has arts education been overlooked so consistently in all of the effort to improve our schools?

When Ronald Reagan became President in 1981 he promised to abolish the fledgling Department of Education as an inappropriate expansion of government and a violation of states' rights. Instead, his education secretary organized a blue-ribbon panel of experts that found our educational systems were failing to meet the nation's need for a well-educated citizenry and workforce. Their report, *A Nation at Risk: The Imperative of Educational Reform*, issued in 1983, charged that a "rising tide of mediocrity" was overwhelming our schools, citing declines in standardized test scores across the country and evidence that US students were falling behind those from other countries in critical subjects. It found American schools lacked high standards, rigor, and focus, that some teachers lacked expertise in the subjects they taught, and that the school year and day were too short to cover essential content.

The report described school curricula as a "cafeteria" in which "appetizers and desserts [were] easily mistaken for the main courses," and urged raising standards and a disciplined focus on the "new basics" – English, math, science, social studies, and computer science. It advocated expanding standardized testing to monitor student learning, extending the school day and year, and expecting students to work more. It barely mentioned the arts, acknowledging only that they complemented the new basics and that high schools should offer pre-professional training to students considering arts careers. (National Commission on Excellence in Education, 1983)

The report made systemic improvement of our schools a matter of national security, but implied that the arts were part of the problem, not the solution – an appetizer or dessert, not an entrée. The arts are often associated with freedom, license, physicality, and emotion, and there is a long tradition of hostility to the arts throughout American history, beginning, of course, with the Puritans. That characterization does not fairly represent the discipline and intelligence required to make art, nor is it consistent with findings from cognitive science that show that the deepest learning and understanding come from experiences in which learning is "embodied" and in which emotion is engaged. But there is no question that it has substantial resonance in American culture.

The report started the country's long, contentious, and frustrating effort to improve its schools, setting the template for waves of school reform that have followed – Goals 2000 in the Clinton presidency, No Child Left Behind in the Bush presidency, Race to the Top in the Obama presidency, and the agendas of leading education philanthropies. Education policy discourse since *A Nation at Risk* has continued to marginalize arts education as insufficiently academic, rigorous, and disciplined.

School reform was by no means the only reason arts education was marginalized. By the late 1970s school systems across the country, especially those in large urban areas, were enduring wrenching fiscal crises. Factories and jobs were leaving the cities for states with lower wages and higher barriers to unions, depleting city tax bases. White flight to the suburbs concentrated low-income minority children in large urban districts and reduced big city tax bases further. At the same time politically potent resentment toward a wide range of public services was emerging. The passage of Proposition 13, a California ballot measure that strictly limited the ability of local jurisdictions to raise taxes to pay for public services like education, was the first of many manifestations of this resentment. The tax rebellion and the transformation of the economy have continued, of course, and both have reinforced the logic of cutting arts education in schools.

Schools needed to get better and fiscal constraint limited options for school reform. Efforts to raise standards by passing statewide mandates outlining what students “should know and be able to do” in every subject, were intended to improve classroom instruction, but other school reform initiatives tended to focus on governance and policy – matters that could be best managed from above and have an impact on the bottom line. High stakes testing in reading and math and school accountability have been the main trends in school reform, rather than improvements and innovations in pedagogy and instruction inside classrooms. Few believe that standards have actually risen as a result.

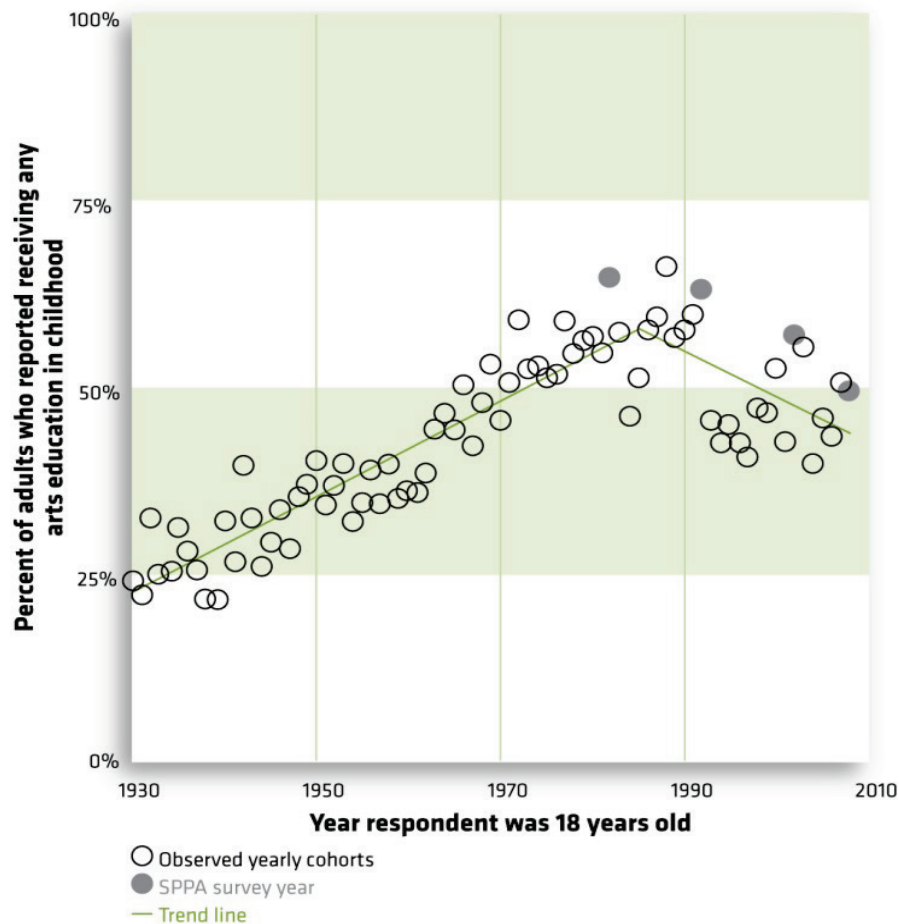
It was a perfect storm for arts education. Cuts were inevitable, the arts were routinely among the first on the chopping block, and art and music teachers lost positions in district after district across the country.

Declining art education

Though the arts were formally included among the “core” subjects in the reauthorizations of the Elementary and Secondary Education Act in 1992 and 2002 (when it became known as No Child Left Behind), they remained firmly where they began, on the margins of school life. The “core subject” designation does not appear to have much power in practical terms. There is much evidence that the status of the arts in American schools has substantially declined since *A Nation at Risk* was published.

A recent analysis of the National Endowment for the Arts' Surveys of Public Participation in the Arts (data collected from 1982 to 2008) has shown that a growing proportion of American eighteen year-olds took classes or lessons in at least one art form as children from 1930, when less than 25 percent had any arts education, until about 1982, when about 65 percent of eighteen year-olds had classes or lessons in at least one art form as children. That is growth of about 180 percent. But the proportion declined to less than 50 percent in 2008, roughly the level of the mid-1960s. The decline has been concentrated in music and the visual arts, the two art forms most frequently taught in schools. (Theater and dance are rarely taught in schools, and the proportion of children who took theater or dance classes actually increased slightly from 1980 to 2008, presumably because more students were taking classes *outside* school.)

Figure 3: Rate of childhood arts education (1930-2008)



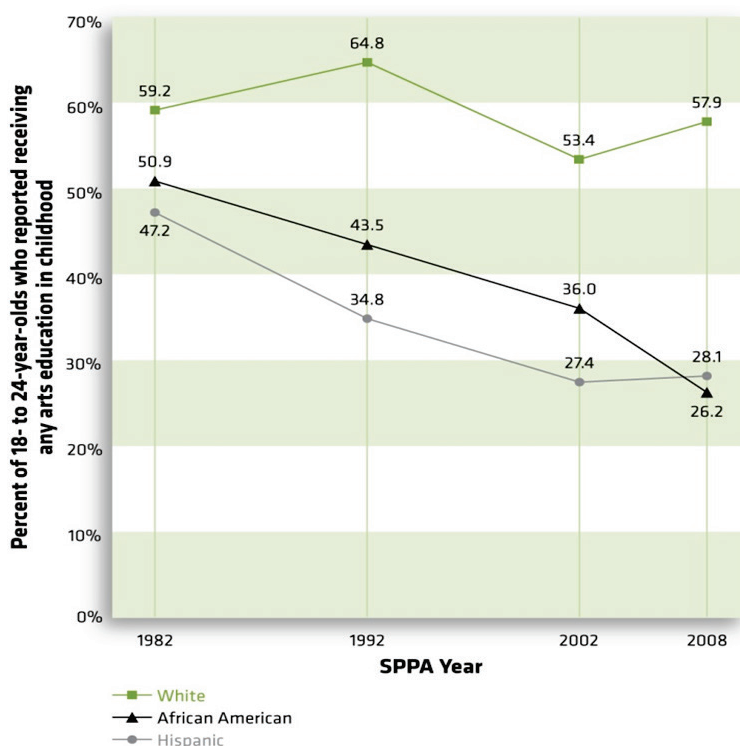
(Rabkin & Hedberg, 2011)

A Nation at Risk asserted that all American children, “regardless of race or economic status, are entitled to a fair chance and to the tools for developing their individual powers of mind and spirit to the utmost.”

It acknowledged that many American children were not receiving that chance, but it did not elaborate on how chances were distributed in our public schools. Research since has shown that problems are concentrated in schools serving low-income students. If the nation is at risk as a result of failures to help students develop the tools they need to succeed, the risk is most palpable in those schools, where a large proportion of students fall farther behind every year they attend and many drop out before graduating. Since poverty is disproportionately concentrated among minority students, an achievement gap between white and minority students is the result. (Darling-Hammond, 2010)

No public schools or systems have been exempted from the pressures of school reform as it has developed, but “failing schools” are in the eye of the reform storm. Those are the schools most likely to be the targets of accountability measures, and they are almost inevitably schools serving low-income students. It is in those schools that arts education has declined most. Almost the entire decline in childhood arts education since 1980 has been absorbed by African American and Hispanic children. The proportion of white children who received any arts education before their 18th birthday has varied, but hardly dropped since 1982, but the proportion of African American and Hispanic children who received any arts education in their childhoods has declined by 49 percent and 40 percent respectively.

Figure 4: Rate of childhood arts education by race (1982-2008)



(Rabkin & Hedberg, 2011)

Arts deserts and school reform

School reform policies and financial stress eroded the arts in schools across the board, but the bulk of the decline has been concentrated in schools serving low-income black and Hispanic children. The result is the development of what might be described as arts deserts in districts that primarily serve low-income students. A 2001 survey in Chicago, for example, found a scarcity of arts education in its public schools. Arts specialists in Chicago, as visual art, music, theater, and dance faculty are called in school vernacular, are budgeted for elementary schools (most are K – 8) on the basis of a formula. Schools with fewer than 750 students get a half-time art or music teacher. Those with more get a full-time art or music teacher. Art or music teachers may be assigned to two schools under 750 students, and could conceivably be responsible for delivering instruction to 1400 students or more. A half-time teacher can work with about 420 students once a week. Some schools have used discretionary funding to add arts faculty and expand capacity, but the ratio of students to arts specialists in the system is high. The district says that it is one to 480.

The situation is worse in Los Angeles, where the ratio of specialists to students in the system is one to 704, as best we could determine. Boston claims a ratio of one to 356, according to figures from the district website. Clearly, few schools in any of those districts have the capacity to provide a single period of arts instruction to every student each week, much less a more comprehensive arts education. In contrast, Cambridge, Massachusetts, across the river from Boston, has a ratio of one arts specialist to 125 students in the system, according to a district official. Cambridge is, of course, the home of Harvard University and MIT, and is far less impoverished than its larger neighbor. The pattern is quite clear in this small sample.

Table 1: Poverty, minorities, and arts education in four school systems

	Poverty rate of city	African Americans in public schools	Hispanics in public schools	Whites in public schools	Ratio arts specialists to students in school system
Boston	20%	36%	41%	13%	1 : 356
Cambridge, MA	13%	34%	14%	36%	1 : 125
Chicago	20%	43%	44%	9%	1 : 480
Los Angeles	22%	11%	74%	9%	1 : 704

School reform has played a substantial role in the creation of these art free zones over these last three decades. That might have been the end of the story if school reform had succeeded at improving public education. But after three decades of argument and effort, there is precious little evidence of progress.

Department of Education data shows that high school graduation rates remained flat at slightly under 75 percent from 2000 to 2006. (Chapman, 2010) Data from another reliable source shows a small decline in graduation rates from 1990 (71.2%) to 2006 (68.6%). (National Center for Higher Education Management Systems, 2011) Modest gains on standardized tests have been offered as proof that school systems are making progress, but some of those gains are being seriously questioned as stories of cheating and gaming the test systems surface in districts across the country. When New York Mayor Michael Bloomberg ran for reelection in 2009, “he boasted of state test scores that showed two-thirds of city students were passing English and 83 percent were passing math.” But in 2010, “state education officials said that performance was misleading because those scores were inflated by tests that had become easier to pass.” When the scores were adjusted to tougher and more consistent standards, “more than half of public school students in New York City failed their English exams... [and only] 54 percent of them passed in math.” (Medina, 2010) Similar stories about testing have surfaced Chicago, Dallas, and Washington, DC. When judged by the standards of international exams, American students have actually fallen farther behind students in more countries in critical subjects, and the principle reason is that the strategies of school reform have not been effective in low-income schools. (Darling-Hammond, 2010)

School choice, student progress and school accountability (as measured by standardized tests in reading and math), and academic standards are matters over which education policymakers and high level administrators have some level of authority, but they are all two or three layers removed from the single most important predictor of student success that schools have control over – the quality of teaching. Mainstream school reformers have argued that more choice, accountability and standards raise the quality of teaching, of course. But by their favored measure of success, test scores, there is scant evidence they are right.

Critics of school reform have long argued, of course, that those strategies missed the most significant and meaningful aspects of the problem. They have argued that the energy and resources dedicated to improving schools should be focused directly on the daily transactions between students and teachers. They have charged that school reform has demonized and demoralized teachers, and failed to have positive effects on the content of what is taught, how it is taught, and the development of communities committed to excellence in schools and classrooms. (Delpit, 2006) (Meier, 2002) Small wonder, they assert, that school reform has had little impact on student success.

Now even some of the most passionate advocates of school reform have concluded that it has gone awry. Chester Finn, Jr., an architect of the efforts that followed publication of *A Nation at Risk* and an

assistant secretary of education under President Reagan, has been a leading advocate of school reform for more than three decades. He recently concluded that, “the defining ideas of our current wave of reform (standards, testing, and choice), and the conceptual framework built around them, are clearly outliving their usefulness.” (Finn, 2010)

Diane Ravitch, a leading education historian who was instrumental in the development of voluntary national standards at the Department of Education under President George H.W. Bush, was initially a champion of No Child Left Behind. Now she has concluded that No Child has reduced standards to a shell game, turned accountability into a fearful truncheon, substituted rhetoric for research, and faith in the private market for meaningful commitment to a fundamental democratic institution. In a rare about face for a public intellectual, Ravitch wrote, “The passage of No Child Left Behind made testing and accountability our national education strategy.” But instead of raising standards, “risk averse” education bureaucracies in the states “settled for ‘standards’ that were bland and soporific to avoid battles over what students should learn. Education reformers in the states and in the federal government endorsed tests of basic skills as the only possible common ground in education. (Ravitch, 2010)

In a nutshell, school reform has reformed arts education out of many classrooms and schools, particularly those serving low-income children, while delivering little on its promises to improve those schools and the prospects of their students.

How the arts affect teaching

Despite an enormously challenging policy environment, despite testing, relentless budget cuts, and grinding erosion, the past decades have also seen a remarkable flowering of innovative and successful initiatives in arts education. These initiatives have shown that introducing high quality arts education in schools tends to raise questions that simply seem to come with the arts. Engaging those questions is essential to making schools better environments for learning: What are our honest expectations of our students? How can we make learning more engaging and meaningful to them? How can we reach students who are alienated or reluctant learners? Can the arts help students with different learning styles? How can assessment become more authentic, how can it provide timely feedback on learning to students and teachers, and how can it improve teaching and learning? How do classrooms become learning communities? Is the curriculum a coherent whole or fragmented and difficult to grasp? Does it connect to students’ lived experiences? Can project-based and hands-on learning benefit student achievement beyond the arts? Are academic standards enough, or do we have and need additional aspirations for our students?

The successes of these arts education efforts have generally been on a small scale, and they have been easily ignored or quickly dismissed by school reformers who are interested only in change that can be “scaled up” quickly in large districts. But they are real and meaningful. Many school systems are large organizations, often serving tens or even hundreds of thousands of students. But education happens at a much smaller scale, in the countless small exchanges among the children and adults in schools and classrooms, no matter how large or small the school system.

It is in that context, sometimes in the poorest of schools, that these arts education initiatives have succeeded. They have demonstrated that arts education is profoundly cognitive, deeply motivating and engaging, that it promotes emotional and social development, opens pathways for students into other subjects, and is a pathway back into school for many alienated students. They have shown that the arts can amplify learning across the curriculum, and cultivate the kind of teamwork and commitment to excellence that is absent in too many low-income schools.

These achievements have been documented by a growing body of research that has shown the conventional assumptions about arts education’s limits are just plain wrong. An important study of data from the National Education Longitudinal Study (NELS88) showed that students who had higher levels of arts education did better in school and across a range of other variables than those with little arts education. They had lower dropout rates, higher grades and test scores in reading, watched less television, and were more likely to consider community service important. Significantly, that analysis showed that the association of higher achievement with arts education was strongest among low-income students, the group most likely to be doing poorly in school. (Catterall, 1999) Further analysis of the data determined that the advantages youngsters enjoyed who had more arts education were sustained well into adulthood. Those with more arts education were more likely to go to and graduate from college, hold a full-time job, vote and volunteer in their community. And again, the impact of arts education appears to be more significant to low-income students than to more affluent students. (Catterall, 2009)

A review of five dozen studies of the effects of arts education in different art forms showed consistent associations between learning in the arts and “the development of critical academic skills, basic and advanced literacy and numeracy among them.” Musical learning was strongly associated with spatial-temporal thinking, math achievement, second language learning, and self-regulated behavior. Theater learning was associated with essential literacy skills, “reading comprehension, oral story understanding, and written story understanding.” Rehearsing, developing, and directing theater “are indicative of meta-cognitive activities and are evidence of engagement and concentrated thought.” The dance studies

“demonstrated that dance is effective as a means of developing three aspects of creative thinking: fluency, originality, and abstractness.” The visual arts studies demonstrated associations with reading readiness, evidential reasoning, and reading comprehension. (Deasy, 2002)

Research on particular arts education initiatives in Chicago (Catterall & Waldorf, 1999) and Minneapolis (Ingram & Seashore, 2003) found test scores rising more quickly in schools that were participating in innovative arts education programs than in carefully matched comparable schools. In Minneapolis, researcher Karen Seashore also found the effort to be “one of the most powerful professional development experiences we have seen for large numbers of teachers.” (Weissmann, 2004) In another Chicago study students in arts education programs told researchers they learned more, paid closer attention, remembered more of what they learned, and began seeing themselves as capable problem solvers. (DeMoss, 2002) Significantly, the programs that were the objects of these studies were built on partnerships between schools and arts organizations that featured TAs who worked closely with classroom teachers and sometimes with arts faculty to design and deliver curriculum and instruction. More often than not, TAs designed the architecture of the programs and managed them as well.

A neglected resource

Our exploration of the work and the world of teaching artists did not lead to the conclusion that arts education by itself is a comprehensive alternative to current school reform strategies. Arts rich schools are part of the answer, but they also need strong principals, involved parents, good teachers with a consistent commitment to students, and dedication to excellence. Teaching artists and arts education can trigger changes that go well beyond students learning the arts – changes that suggest a different idea of what schools can be, what students, including those most likely to be written off in schools, can accomplish and learn, and how teachers can teach. In short it suggested that arts education is one of those keys to solving a vexing problem that has been overlooked, even though it has been in plain view. Teaching artists are one of the most important reasons for this. They are abundant. There are, perhaps, 2 million artists in the US across all of the visual and performing arts disciplines. (National Endowment for the Arts, 2008) New research suggests that more than half of arts graduates – there are some 120,000 a year – teach at some point during their careers (Strategic National Arts Alumni Project, 2011). There is no definitive count of how many are teaching now or what proportion are as TAs, but it is plain that the proportion is large, and it is likely that it would be larger still if there were more opportunities for artists to teach. Artists make less than other professionals, they are eager to earn more, and opportunities to earn money in their field are limited. TAs know the arts deeply. TARP found that a large majority has a college degree in the arts, and half have master’s degrees. Most important, they

bring a set of dispositions from the arts to teaching that are aligned with what experts agree are the foundations of excellent teaching.

If arts education is important to all children, then the arts must be taught in schools. They are the only institutions that *reach* all children. About half of TAs actually teach in schools at least some of the time. Just as many teach in other community venues – arts organizations of all kinds, community arts centers and schools, youth organizations, social service, hospitals, correctional institutions, churches, and for-profit businesses. We believe one of the reasons TAs are often so effective in schools is because the field has so much experience in these non-school venues. The successes of TAs and their programs in schools depends, in part, on creating learning environments that are less “like school” and more like the studios and rehearsal halls in which many non-school programs occur. The non-school programs for which TAs teach are also enormously valuable because they offer students opportunities to study the arts in far greater depth than is ever likely to be available in any but the most specialized arts-based schools. They are places in which children who become truly passionate about the arts can pursue their interests fully. Developing an understanding of TAs and the work they do demands attention to the work they do outside school as well.

Studying teaching artists

Teaching artists are not the easiest of subjects to study. There are no comprehensive lists that could be used to locate them; there are no professional associations to which they belong; there is no professional accrediting body. One of our first tasks, therefore, was simply to locate TAs, and our study model was developed to enable that task. Rather than attempting to study TAs across the entire country, we selected a dozen communities on which to focus. Even so, identifying teaching artists and connecting to them proved difficult. It required painstakingly building lists by collecting names and contact information from organizations we had reason to believe might hire TAs in each study site. Some organizations were eager to help, but many ignored our requests or wished to protect the privacy of the artists who worked for them. The task of building our list, which we had planned to complete in a few months, continued for more than eighteen.

Building a statistically reliable response rate also proved difficult. TAs lead busy lives and frequently work several jobs simultaneously. They do not work from offices, where they can be reached conveniently. Like other Americans, many are skeptical about the value of research, and some were resistant to investing time in a survey that may not lead to anything of value from their perspective. So they were slow to respond. Our plan to conduct an entirely web-based survey did not result in a

satisfactory response rate, and we needed to supplement our web survey with a telephone survey to build the rate. Instead of spending six months, we spent eighteen on the surveys.

Chicago was a natural first study site choice. We are located in Chicago and enjoy a broad network of relationships in the arts education community here. Chicago has played a particularly important historical role with regard to TAs, and over the last two decades it has established a reputation for highly innovative and successful partnerships between some schools and arts education programs in which TAs are instrumental. Other sites were also selected because we had reason to believe TAs were playing important roles in arts education developments. In Boston, a public-private partnership was leading an effort to expand arts education in public schools. Providence had developed a particularly outstanding and collaborative collection of non-school arts education programs, and two post-secondary institutions appeared to be playing important roles incubating both talent and programs. Seattle had also started an effort to expand arts education in its public schools, and the Seattle Art Museum had initiated a new network of programs and practitioners, the Community of Thinkers, dedicated to access, equity, and quality in arts education. Eight diverse communities were selected in the bellwether state of California – the Bay Area (San Francisco and Alameda Counties), Santa Cruz, Salinas, Humboldt County, Los Angeles, San Bernardino, Bakersfield, and San Diego. Some of those sites also had made serious efforts to expand arts education in which TAs were playing critical roles. Los Angeles and Alameda County were particularly distinguished in that regard. The California sites included large urban communities, but also smaller study sites and younger cities that had far less developed cultural and arts education infrastructure.

TARP surveyed TAs and managers of programs for which they work in all of the study sites. Over 3550 surveys were completed – more than 2800 by artists and 700 by managers. 211 key-informants were interviewed in considerable depth across the study sites. Interviews were generally one to two hours in length. Key informants included artists, managers, teachers, arts specialists, principals, school district officials, philanthropic supporters of arts education, city officials, and academics.²

TARP collected an unprecedented volume of data – both quantitative and qualitative – about TAs and their work. We had access to their perspectives on arts education and education in general, their needs, frustrations, and failures, and to their triumphs, ideas, and motives. And we had access to the perspectives of others who share a stake in arts education and knowledge of the roles that TAs play in their communities. We learned a great deal about who TAs are; about the nature of their work and the conditions in which they work; about their potential and their limits. Ultimately this study has been

² For more on data collection and methodology, see Appendix II.

dedicated to understanding how their work can be supported and expanded, and it has been focused on developing a deeper understanding of the value that TAs represent to our schools and communities. That value is very considerable.

Good teaching and the artist's disposition

There has been a long debate in education about whether good teachers are born or made – a variation on the theme of nature and nurture that never seems to be completely settled in any domain. Some analysts tend to believe that teachers have natural abilities, and they point to data that suggests that class size, teacher educational attainment, and teacher experience do not correlate strongly to student achievement. Others believe that those factors are significant, and teacher performance can be improved substantially through education, experience, training, and smaller class size. What both sides of the debate agree on is that good teaching is important, the single most important contribution schools can make to student success. Econometric studies show that “teachers near the top of the quality distribution can get an entire year’s worth of additional learning out of their students compared to those near the bottom. That is, a good teacher will get a gain of one and a half grade-level equivalents, whereas a bad teacher will get a gain of only half a year for a single academic year.” (Hanushek, 2002) The striking successes of so many arts education programs in schools and out of schools would suggest that there is powerful and good teaching going on in them, and that a great many teaching artists are very good teachers.

But what, exactly is good teaching? And what might account for TAs being good teachers?

Good teaching: An expert consensus

Steven Zemelman, Harvey Daniels, and Arthur Hyde, three distinguished Chicago-area educators and scholars who have long been involved in teacher education, improving urban schools, and research on teaching argue that there is an “*unrecognized consensus*” about what good teaching looks like. They carefully reviewed reports on teaching, standards, and curriculum from the professional associations of teachers in of science, math, language arts, social studies, early childhood, the arts, and the National Board for Teaching Standards, the organization that certifies highly accomplished teachers. They wanted to know if there was a thread that linked good teaching across subject areas, or if different content demanded substantially different approaches to teaching. They found that there was broad agreement across all of those reports. Consensus is a rare commodity in the world of education these days, so their finding is significant. The reports “called for classrooms filled with challenging, authentic, and collaborative work – a big break with past practice. They repudiated the coverage model of curriculum, where students go one inch deep in a thousand topics, and instead urged deeper exploration of a smaller number of subjects...One might expect that when experts and practitioners

from such disparate fields as art, science, math, reading, writing, and social science sit down to define their field's Best Practice, the results would reflect very different visions of the ideal classroom, contradictory ways of organizing subject matter, and divergent models of what good teachers do. But in fact, such polarities do not characterize these reports... [and] the fundamental insights into teaching and learning are remarkably congruent. Indeed on many key issues, the recommendations from these diverse organizations are unanimous." (Zemelman, Daniels, & Hyde, 2005, pp. viii - 6)

Good teaching tends, according to those reports, toward:

- More experiential, active, collaborative, inductive, project-based and hands-on learning;
- More choices and responsibilities for students;
- More reading of real texts, not just textbooks;
- Deeper study of a smaller number of topics, so students internalize a field's way of inquiry;
- More emphasis on higher-order thinking; learning a field's key concepts and principles;
- More diverse roles for teachers, including coaching, demonstrating, and modeling;
- More enacting and modeling of the principles of democracy in classrooms and school;
- More attention to affective needs and varying cognitive styles of individual students;
- More heterogeneous classrooms where individual needs are met through individualized activities;
- More varied and cooperative roles for teachers, parents, and administrators;
- More reliance on descriptive evaluations of student growth. (Zemelman, Daniels, & Hyde, 2005, pp. 8 - 9)

These tendencies cluster into three broad categories. Good teaching, they assert, is student centered, deeply cognitive, and social. Other researchers agree.

David Perkins, who co-directed Harvard Project Zero, an influential research group at Harvard's Graduate School of Education, has written for many years about the deep connections between teaching, thinking, and learning. His most recent book is a summary of a lifetime of research about how people learn and how teachers best facilitate learning. Perkins criticizes prevailing inclinations to "teach about" and teach "the elements" of a subject, advocating instead, an approach that he calls "learning by wholes." His principles echo and elaborate on the three core principles: the best teaching is cognitive, meaningful, and social. (Perkins, 2010)

The National Research Council's report, *How People Learn: Brain, Mind, Experience, and School*, was edited by three of most prestigious learning and education researchers in the country. Their findings also align with the three fundamental qualities of good teaching:

- Student centered: “Teacher(s) must actively inquire into students’ thinking, creating classroom tasks and conditions under which students’ thinking can be revealed.”
- Cognitive: “Superficial coverage of all topics in a subject area must be replaced with in-depth coverage of fewer topics that allows key concepts in a discipline to be understood.”
- Social: *How People Learn* stresses the value of students sharing and critiquing their ideas, existing knowledge, plans, and work with each other as a strategy for integrating metacognitive skills into the curriculum. (Bransford, Brown, & Cocking, 2000)

The arts and good teaching

Good teaching is student or learner centered. Student centered learning begins with students’ interests, questions, and what they already know. Students should do things and make things as they learn that reflect and demonstrate mastery of what they have learned, and the curriculum should be designed to connect ideas, events and materials rather than fragmenting them. It should offer genuine challenges, choices and responsibilities to students.

We found that TAs teach and want students to learn the skills and techniques of the art forms. They spoke routinely about lessons and units designed to draw from students’ lives, experiences, and interests, and also about lessons designed to expand their horizons and raise their sights. Projects in the arts always represent what students have learned, and TAs often spoke about giving students choices about how to represent their learning. The arts value and encourage originality, and TAs also spoke frequently of the importance of students finding their own “voice,” their capacity to express themselves authentically. The arts, of course, are quintessentially about doing things that express and represent students’ understanding of the art discipline itself and the subject explored through the art. TAs often spoke about their students with real respect, sometimes saying that they had much to learn *from them*. A Guggenheim Fellow photographer told us he sometimes prefers to work with younger students. “Picasso said it took a lifetime to learn to paint like a child. Kids are fearless; ideas are constantly coming to them. They are often more engaged than (college-level) photo students.”

Good teaching is cognitive. Powerful learning is the consequence of thinking about meaningful, rich, and complex questions, concepts, and ideas associated with various fields of inquiry. It should be appropriate developmentally, and it should employ the range of communicative media including the arts. Good teaching makes student reflection on their own work a regular part of the learning experience.

TAs in every study sites often spoke about their efforts to engage complex questions and concepts. Sometimes those concepts and questions are strictly aesthetic, about the ways an art medium “works.” They can also be about concepts or questions from other domains – historical, scientific, literary, mathematical, social, or emotional – that art can help illuminate. The success of works of art is linked, in part, to the ways in which the form and the medium reflect something significant and meaningful about the subject. Finding that “fit” is a highly complex cognitive process. The art making process consistently demands reflection and assessment of the work in progress, a capacity to step back and examine one’s own thoughts and creations, a key metacognitive capacity.

Good teaching is social. Cooperative and collaborative activities are more powerful than competitive and individualist strategies. The classroom is a community in which students are citizens, and the teacher’s responsibilities include nurturing the life of the community and providing a range intellectual, emotional, and social supports to students.

The performing arts, theater, dance, and music, almost always require individual and ensemble work. Teaching artists often make more individualized art forms – visual art and writing – into social activities through exercises, readings, joint exhibits, critiques, group projects like anthologies, books, and murals, and quiet conversations about student work. Here’s a description of how one TAs teaches a poetry lesson, one of the more solitary art forms: “She begins with a presentation of two model poems. Then from the front of the room, Jenn leads the students through a series of prompts and questions. Students take notes that will be used as fodder for their writing. Then the space changed. The students and their desks did not move, but Jenn began to walk around the room. Some students were eager for her attention and she crouched by them for eye-to-eye conversation. Their bodies were hunched so closely that it looked like a deep conversation between intimate friends...Jenn became their temporary partner in this solitary work.” (Bright, 2008) An important study of studio art classes in Boston

categorically documented that good visual art classes, also characteristically thought of as a solitary art form, also inevitably involve group discussions, questions, critiques, as well as smaller one-on-one conversations among students and between students and the teacher. (Hetland, 2007)

Many TAs told us that they were not good teachers when they started teaching and had to learn a great deal on the job. But we believe that they had resources to begin with that were central to their identities and their practice as artists – dispositions, inclinations, and habits of mind, that they could draw and build on – that aligned with the three principles that experts identified as central to good teaching. (Whether those resources were the products of nature or nurture is a question we leave to others.)

Hybrid identities

Like other artists, most TAs piece together their lives and their living from fragments of work – self-employment and service contracts that are complimented, supplemented, or augmented by sales of work or commissions, performance engagements or gigs, and work in other fields. Artists are three times more likely than the rest of the workforce to be self-employed, and also more likely to work part-time. (National Endowment for the Arts, 2008) A study of artists from Los Angeles and the San Francisco Bay Area found that they frequently split their professional lives among the commercial, not-for-profit, and community sectors as opportunities emerged and their careers evolved. (Markusen, 2006) Another major study of artists referred to “hybrid markets” for artists’ skills. On closer examination those skills are often their capacities as arts educators in fields like community development, social services, education, health, civic engagement, youth development, corrections, recreation, law enforcement, team building, senior care, and others. (Jackson, 2003)

For many, teaching becomes an important fragment of their lives, and for some of those, a central part of their identity. But it is always a hybrid identity. Their hybridity is a precipitant of their identity as artists, and like many other artists, many earn their livings from multiple sources. Those who have full-time faculty positions in K – 12 schools, usually called “arts specialists” (whatever art form they may teach) in the school vernacular, are far less likely to have such fragmented careers, and they are far less likely to have a professional art making practice. Someone who teaches an art form but has no professional practice as an artist is not a teaching artist. It goes without saying, of course, that an artist who does not teach is not a teaching artist either. The dual or hybrid character of teaching artists makes their lives challenging. They seem, in some respects, to fall between the two fields – the arts and education – and their work is not fully validated or valorized by either. But it is their hybridity that can make them uniquely powerful educators.

The mental processes of art and teaching

TAs who were interviewed in the course of this study expressed a keen awareness of a complex of mental processes required to make successful works of art in any form. They spoke of using and balancing a set of mental operations and dispositions in art making and in teaching as well:

- Vision and planning
- Spontaneity, play, and imagination
- Curiosity and inquisitiveness
- Discipline, craft, and attention to detail
- Awareness of the whole
- Pattern finding, making, and breaking
- Reflection, assessment, and revision
- Thinking and feeling
- Intuition and judgment
- Persistence and single-mindedness
- Teamwork, careful listening, and collaboration

Artists assess their work constantly, measure its progress against their vision and plan, and revise the work, the vision, and the plan as they go along. They assess it as well by imagining how others who have not been involved in its creation might experience and understand it. These are highly sophisticated cognitive functions, and artists move constantly through them, sometimes purposefully, and sometimes as the work demands of them, as they create works of art – performances or objects, physical and virtual. They struggle to develop their capacities to reflect and express their perspectives and aesthetic sensibilities, to follow their muse, find their voice, and make art.

These are not independent pursuits. Artists find their voice in the art making, but the effort is never completed. It is a lifelong pursuit, and artists are lifelong learners. TAs often spoke with us of their pursuit in the language of learning. They talked about understanding the qualities and potential of their medium, learning the particular craft skills of their art form, learning the cognitive skills unique to their art form – learning to “think in pictures” or “think in rhythms,” learning *to be* a poet, painter, singer, drummer, photographer, or dancer – and learning about themselves and the world through their art and the art of others. We got the impression they are driven to reach their full potential, to take the next step, because they find the pursuit an exciting and meaningful way to spend their time and shape their lives.

The artists' disposition – their habits of mind and passion for making art – is a powerful educational ingredient. When artists bring it into the classroom, where anything like it is often in short supply, they can engage and motivate students, and make their learning richer and more meaningful. We heard again and again that artists bring a kind of energy and enthusiasm for learning that is infectious in classrooms, enlivening and deepening students' experiences at the same time.

Art and teaching

Some TAs have made it a practice to bring their own artistic inquiries into their classrooms. One visual artist told us, “All of the projects that I present in the classroom are things that I’m interested in, problems I’m working on. That makes me more invested in the work in the classroom. I find that insights and ideas bubble up that have real value to me, even from young students.” Others commented on how refreshing it is to work with young students who are not yet too self-conscious to restrain their imaginations. A Bay Area visual artist spoke of how his studio and classroom practice resemble each other. “My work as an artist and as a teaching artist complement each other. I’m not one to be rigid in the studio or at school. I do a lot of experimentation, play around with techniques. I’ll go for weeks on the same piece, really delve into it, and then abstract the different elements to create something new. It’s the same thing with the kids. Each time we do a different session, we try something in a different medium or style or perspective, staying with the same core idea. How can we see it in different perspective, relate it, and maybe change it?”

3Arts, a Chicago organization dedicated to supporting women artists and artists of color, has started an annual award for teaching artists, the first of its kind in the country. One of its first-year TA prize winners said, “I’m so interested in the cyclical nature of my teaching and my artist work. We need to tap into that more as a field, and I need to tap into it myself, that place for putting your own work into the classroom.” She described a recent project about flight, “something I’m researching in my own work,” that she had done with students from Williams Elementary School. “That notion of hope and engineering; the idea of people standing on the ground, looking up, and thinking, ‘I want to go *there*. I want to see the world from *that point of view*.’ What better concept – broad enough and specific enough – to work with? We designed wings, and built choreography, made music, and put all of that into a public performance downtown on the street. The kids’ performance was witnessed by friends and family, but also by total strangers. For an elementary age student, that is one of the biggest gifts you can give them.” (3Arts Teaching Artists Award Recipients, 2010)

The hybridity of TAs is a great strength, but can also be a challenging problem. Teaching demands great energy and initiative, making it more difficult to sustain an independent artistic practice. “As I got

involved in teaching, the more challenges I took on as a teacher, the more teaching competed for time with making poems or books. Teaching overtook my life,” said one. A singer/musician TA sighed as she told us, “It’s a struggle to keep a balance. I sleep less, and keep a piano in the bedroom.” But she quickly confirmed that, “I could not give either one up.” Another musician told us that, “Teaching is what made me finally settle into a career in music. I love teaching. It’s informed my music, and its effect is permanent. It is part of music for me.”

Not all TAs care to integrate their own artistic development with their teaching practice at all, of course. Many are not particularly concerned with students finding and developing their own voices. Some are content to focus on helping students develop a level of competence in the formal or technical skills of an art form. Even those, as the director of a community music school in California pointed out, understand and take some pride that their work engages and develops students on multiple levels. “Our objective is to teach students to play their instruments well. We don’t teach so they will develop self-esteem, but we know that if they have real success on the instrument, self-esteem will come.”

All students can learn. Yes, they can.

One of the important accomplishments of school reform has been adoption of the axiom that “all students can learn.” None should be written off. By the 1990s, few teachers or principals would openly stipulate that they had students who could not learn and achieve. But the truth is that some faculty and administrators have a tough time with the idea. Researchers found that, when probed, many teachers and administrators in low-income inner city schools tend to qualify the axiom. “All students can learn...’but they need to work hard’...or ‘they need to want to learn’...or ‘their parents need to help them’...or ‘if they use the tools I give them.’” It is easy to understand why they might add these qualifiers in overcrowded low-income schools, where a high proportion of students arrive at class unprepared to do work at their grade level and alienated from school. (Corbett, Wilson, & Williams, 2007) So it is particularly important that teachers and principals see those students demonstrate that they are capable of learning and performing at a high level. The arts are a good way to provide those reminders. They offer students new and engaging pathways to learning, and additional “languages” in which they can show what they have learned. We repeatedly heard stories from principals and teachers about students who had surprised them by surpassing all their expectations of what they were capable of doing when TAs worked with them, and program managers told us that they heard the same story from teachers and principals again and again. A Los Angeles principal told us a personal story. “There’s a shy, chubby, very traditional Latina, in eighth grade; not a very dynamic child. I’ve watched her over the years, and she hasn’t had an easy time. But last year, at the dance performance, she was in the middle school group, and I couldn’t believe it. She’s a beautiful jazz dancer. Beautiful. Just this whole

different person and personality. Never in a million years did I think she was capable of that kind of expression. It was unbelievable. I haven't thought of her the same way again. Now she's in high school and taking dance classes after school."

TAs' expressed a remarkable openness and sensitivity to students, even those who have a history of problems in school. They seem to assume that students want to learn and will take responsibility for their own learning if they are given the chance, given meaningful questions and projects, and given the support they need. A TA from Chicago suspects their sensitivity may come from personal experience with problems in school: "A lot of us artists had some major issue as a kid, and then we discovered art or an art teacher and found our voice and some kind of success making art. So we often go into the classroom and gravitate to the budding Latin King [a Chicago gang]. We know those kids are looking for something meaningful. They are probably scared, alienated, and hungry for a sense of power and respect. We've got stuff for them they may not find elsewhere in the curriculum. And it is a whole lot healthier than the gang."

TA after TA told us in one way or another that students' ideas, questions, and judgments were far more often than not filled with imagination, insight, and surprising perspectives. "I just try to give all the students the benefit of the doubt, and respect them for their views and needs." "Their ideas are valuable, and they are valuable." "We get to see teenagers as problem solvers, not trouble makers." TAs also consistently expressed a commitment to finding a way to affirm their students' work. "This kid won't believe that his potato head is good!" said a Providence visual art TA. "So I bring in a Dubuffet or something (I can always find something!) and tell the kid that work like his is in a museum." A Seattle theater TA said, "It's important to find a way to say, 'yes' to the students. Not willy-nilly, but when a child makes a suggestion, like 'we should all fly on trapezes,' well, that's not going to happen. But what is it about the idea that might work? How can all of us swoop in together *as if* we were on trapezes?"

TAs come into classrooms fresh and without "preconceived notions about the kids," as a Bakersfield musician explained. "It's a blank slate, and everyone hits the reset button. I don't know coming in who the 'worst kid' is. I'm not showing up every day and glowering at the kid. The kids get to reinvent themselves. It's not all a foregone conclusion." A San Diego theater artist told us that a teacher she worked with relied on her to "see something that I may miss" in students. "I can sometimes detect aspects of her classroom or her students that she doesn't see because of her day to day relationships with them. I told her that one kid who interrupts her a lot is actually really inquisitive and creative. He

came up with the greatest ideas during theater group work time. She could see it once I'd pointed it out to her."

Adding value in classrooms is never simple

A former program manager from the Providence area told us, "The artist is a necessary catalyst for developing creative pedagogy and bringing a new set of ideas from outside into the school. They are absolutely essential. Part of our job is to find ways to help develop teachers and creative pedagogy, and artists are critical in this. The artist is a whole different kind of person who chooses not to be affiliated with an institution and constantly seeks ways to keep inspired. That creative energy can really contribute to the culture of the school and the developing ideas of the teacher."

Teachers, arts specialists and principals frequently agreed that artists did bring something fresh and vital into their classrooms and schools. A dance specialist (yes, there are a few!) in the Boston area told us, "I'm not an expert in all areas of dance. So it is great for us to be able to bring in people who can teach Chinese classical dance or African dance. Who knows why, but it is amazing. You see huge leaps after we've had guest artists." A middle school art teacher said, "There's only so much I can do in a particular classroom in the 45 minutes I have. A TA adds a focus, access to different materials and resources. They open up the experience for students, sometimes even beyond the school walls by doing projects that require them to do work after school."

A Bay Area elementary school teacher told us, "Teaching artists bring an invaluable perspective. Even when a classroom teacher is confident in her abilities to include art in the curriculum, the collaboration between teacher and teaching artist is powerful in many ways. They make me think about things that wouldn't have occurred to me." A Los Angeles area school district administrator said, "I think the perfect model is when a good teacher can bring their expertise and the teaching artist brings theirs, and they can make a lesson much more attractive or interesting. The material is really saved on the kids' 'hard drives.' Not little facts, like the year of the war of 1812, but big ideas really stick and get developed. I saw something yesterday. A teacher barely had control of the class, but when the TA started to talk (he was an actor), well, just the way he spoke engaged the kids. You could hear a pin drop. They got into the work. The kids wrote monologues. This was a tough class, so that was a big achievement, and the kids were really proud of their work."

Of course, there are problems between artists and teachers as well. TAs complained about teachers "checking out" when artists work in their rooms, grading papers or even leaving the room for a break. A Seattle program manager was sympathetic to teachers, though. "Sometimes teachers deserved

criticism, but I think TAs need to work hard up front to invite the teacher in, to explain what their role could be. Some teachers will stay in the back, choose not to participate because they think their job is only to intervene if there's trouble with some students. It's the artist's class, so they withdraw. It takes some really good planning to work out a good co-teaching model, but sometimes there's no time for the planning."

Artists reported that their best experiences were with teachers who became engaged in the dynamics of the classroom when artists were there, becoming learners themselves, and presenting a very different side of themselves to their students. Teachers were most concerned about TAs who are disorganized, inexperienced, or lose command of the students. The intense pressure on teachers to raise test scores makes some feel that time on the arts is wasted. "If the TA isn't connecting his or her lessons to mine, I don't want to give up time to help them find their way, and I don't want to give up time to the arts when I could be moving my kids along," said a LA elementary school teacher. In LA and in Chicago, some teachers indicated that their schools had music or other specialists as well as multiple programs that bring TAs into classrooms. One of them told us, there was "no coordination between them, so they add up to less than the sum of their parts."

Most of the TAs we spoke with emphasized instructional flexibility and sensitivity to the interests and capacities of their students. Without diminishing the value of their expertise, most TAs understood that the dynamics of the classroom should be fluid – moving from teacher-led sessions to students working alone or together, and then to student discussions and reflections. But some artists are certainly less comfortable with that fluidity than others. Most TAs have had considerable formal training in their art form, and the conservatory tradition in which they were trained stresses technical mastery and a stricter hierarchy of authority between teachers and students. There is less attention to the matters of voice or meaning in arts education of this kind, particularly in the early stages most likely to occur in K – 12 schools. Some TAs bring more of that with them when they teach in a school. A teacher at a middle school that serves students who live in a large public housing project told us that it is not a successful strategy for teaching inner city students. "Some artists load too much information at the front end, explaining technical stuff. I warn them, but some of them don't believe me. The kids lose interest. The TAs don't give the kids a personal way into it. The kids get bored, and they begin to misbehave, and then you have to back up, and rethink to move forward. It's really important to get the kids working quickly. Don't waste too much time giving them background and technical info. Get them started!"

Minding rules and breaking them

There are constraints and rules in every art form, but TAs regularly remarked about how important it is to test rules and even break them. They often think that one of the unwritten rules of the arts, in fact, is to break them, and they often contrast themselves with teachers, whom they view as far more rule-bound. A veteran poet TA from the Bay Area told us, “Poetry is kind of iconoclastic. Whenever you say, ‘this is a good poem,’ there is going to be someone who breaks the rule and still makes a good poem. I give kids modified Haikus, three words, five words, then three words. Easier developmentally than counting syllables. If you were doing rubrics, you’d say that the poem should follow the line count rule, and have a varied and interesting vocabulary. But then a girl turned in a poem that was: ‘Nada nada nada / nada nada nada nada nada / nada nada nada.’ She took our form and did her own thing with it. It’s one of our most famous poems.” That poem may represent a kind of defiance on the poet’s part, but it also represents a clear understanding of the rules of the poetic form they were working in, and its defiance is leavened by a rich vein of irony and humor. “Teachers can’t do what we do because they have to follow the rules; or maybe it’s better to say, they don’t know when it is okay to break them,” said a spoken word poet, as he considered the norms of classroom decorum, the hierarchy of classroom authority, grading, standard English, and the omnipresent imminence of standardized tests in schools where he works.

Still, most TAs appreciate that they need to accommodate school culture and teacher attitudes, find ways to work with teachers and support them, even as they bend the rules. They need to walk a very fine line. A Seattle theater artist said that she was careful to respect the teachers she worked with professionally, though she sometimes had to hold her tongue about their teaching. “I’m not going to set up a dichotomy between my way and the traditional way of teaching. It is hard sometimes not to roll my eyes at outmoded ways of teaching, but I work hard not to do it.” Even those who think of themselves explicitly as “change agents” in schools, as some TAs do, understand that they are outsiders who must respect the experience, ideas, and dispositions of those who are insiders if they hope to have any meaningful influence on them.

Some school administrators and some of the leading theorists of school reform appear to have concluded that teachers, like students, lack the skills and discipline to teach students to the standards required in every subject and every grade. They are inclined to give teachers step-by-step, lesson by lesson, and unit by unit instructions on how and what to teach. This “scripted curriculum” approach may have lost some of its appeal over the years, but the core idea behind it – that schools need to become “teacher-proof,” remains strong, and it is the reason that teachers often feel that their authority and freedom is nearly as limited as students’. The result is that some teachers (and principals) yearn for

what artists can bring to their classrooms. A program manager in Chicago told us, “We go against the grain of school culture somewhat. But there’s a subversive element to schools that can make that easy. There’s a rebellious side to teachers that wants to do stuff they are interested in, and not what they are told to do all the time.” Arts programs and TAs enable that to happen in the schools, and it sometimes spreads from classroom to classroom. “There’s something amazing about having an artist in the classroom. The kids changed! The TA changes the dynamics of the class. If someone’s not relating to me, they can go to that other person. The students can see that we get along, but we still can have drastically different ideas about how to approach things. They are so used to thinking there’s only one right answer, and they are never sure they are right. But when the TA is there, they can see that there are lots of ways to look at the same problem,” a high school teacher told us.

No Child...

A few years ago, a New York TA, an actress named Nilaja Sun, created a one-woman show called *No Child...* about her own experiences as a TA in New York City schools. The show became a long-running hit off-Broadway and then toured regional theaters across the country. Sent to teach at a tough Bronx high school by the theater where she is an ensemble member, Sun’s assignment in the play is to direct an English classroom of alienated 10th graders, some with learning disabilities, and many with bad attitudes, in a production of *Our Country’s Good*, a play about late 18th century Australian convicts, of all things, putting on a play. Their teacher is a novice, a young Chinese-American woman who some students refer to in class as “Pork-fried rice.” Sun is at least a little dazed by the challenges she confronts. At the first class she explains to the students that when they have finished, they will, “have read a play, analyzed the play, been cast in it, rehearsed it, and lastly performed it...by creating a community.” A student named Jerome offers a summary judgment of that idea. “Ay, yo! Last time I created a community, the cops came.” On reflection, Sun second guesses the wisdom of the entire enterprise, which she fears is too distant in time, place, and race from the students’ world.

On her return, though, the students surprise her. Jerome himself raises his hand and declares, “We treated like convicts every day.” Suddenly the ideas and themes of the play seem genuinely relevant. Jerome’s remark expresses a sense that he has found something in the play that is of real personal value, that the play could be a vehicle for *his voice*. But the challenge of mounting the show still appears enormous as the weeks pass. Convinced that the play is a fool’s errand and that she should quit, Jerome stops her with a flawless reading of his monologue. Sun and her students move through dramatic challenges and comic pratfalls to a small scale triumph when the curtain goes up on the students’ “opening.” She is humbled by the persistent faith the principal expresses in educating the students and deeply grateful for her fierce support, without which the opening would not have happened. Sun

doesn't pretend that she "saved" anyone. She loses one or two kids through no fault of her own. Jerome, cast in an important role, fails to make it to the final performance on time. His role is performed by a student with a speech impediment who somehow managed to remember every line in the play. She's finished for the year after just six weeks. The broken-hearted Jerome expresses his disappointment, saying, "I missed it. I missed it all. And I worked so hard to learn my lines." Sun agrees. "Yes, you did, sweetheart, you worked very, very hard."

Many schools badly need the kind of work dramatized in *No Child...* beginning with the demonstration that 'bad' students of wildly different abilities are capable of taking on challenging work, engaging complex issues that reflect on their own experiences of poverty, crime and punishment. In *No Child...* Sun's students took responsibility for themselves and others in their class, worked hard in the relatively unstructured environment of a rehearsal hall without desks lined in rows, learned lines on their own, and found meaning in a text about a penal colony on the other side of the globe two hundred years ago. In many ways it is an object lesson in good teaching, reflecting the principles that experts identified as key:

- It is student centered: Sun herself doubted that *Our Country's Good* was the right choice, whether its themes were sufficiently germane to her students, and whether it would activate knowledge they already had to help them understand new content. The students themselves showed her its relevance. She knew the play represented enormous challenges to the students, of course, and worried they would prove too difficult. But once the students found the through-line from the text to their own lives as poor kids in urban America, they rose, albeit unevenly, to the challenges. The production of the play, of course, demonstrated a surprising level of mastery – given the time frame and the limits of their formal education. It also demonstrated the depth of their capacities to take on serious intellectual and social responsibilities. Far more than lines, cues, and blocking, important as they are to a play, they learned about themselves and each other, a bit about history, and may have even started to develop an understanding that they, like the prisoners in the play, have a place in history.
- The project was deeply cognitive: The play the students produced is about big ideas – justice, power, crime, punishment, freedom, privilege, fairness, education, redemption, wealth, poverty, and reform – and the students engaged those ideas in the process of struggling with the text and the production, with the hard realities of their lives, and with the sometimes surreal and demeaning atmosphere of the school itself. The play mattered to them because those *ideas* mattered to them. Making the play was a way to explore them deeply, see the connections of the ideas to their lives, and the connections of their lives to Australia in the 1700s.

- Their learning was social: An ambitious class project like a play ‘socializes’ learning in ways that few other things possibly can. Each student took on responsibilities to their classmates and their teachers for which they were accountable in more real and meaningful ways than a letter grade on their report card. One reason that students learn is because they care about their teachers, and those students did care about Sun. At the end of *No Child...* Jerome finds a silver lining in failing to be promoted to the eleventh grade. He will be able to work with Sun again next year.

Not every program offers artists the same ambition and breath of possibility that Sun found in producing *My Country is Good*. Not every TA could pull off what Sun managed; not every TA is inclined to try. But her story illustrates the enormous potential embedded in their identities as artists – potential that can make a big difference, even in some of the most troubled schools in the nation.

Meaningful engagement

It all begins with engagement. A Seattle teaching artist told us, “Engagement to me means that the students are invested, personally invested in what we’re doing together. I feel I’ve started to make a change when I see it in their posture. I want the students talking with each other about the material we’re working on. If their heads are down on the desks, or I’ve been talking too long, I know it’s not working. Or when one or two kids can disrupt the class and pull the others out of the groove. When things are working, the kids are literally leaning into each other. That is the physical sign of engagement.” A Providence program manager came to the same conclusion, “The first thing you do is look around the room and see the level of engagement of the kids. The kids’ eyes, their demeanor, their expression will tell you a whole lot about what’s going on in a class. If they are glazed over and looking out the window and the teacher is talk-talk-talking, it is probably not a very good class. The beauty of the arts is that every one of them engages the whole person, and you can see that expressed through their bodies when you look at them.” A Boston teaching artist said, “I look at body language, facial expression, the look in their eyes. Engagement, focus, that’s what I’m looking for. Being totally focused, undistracted, and trying your best.” A Los Angeles school district arts official suggested that what you see in classrooms with engaged students is what you see when artists are making art. “When learning is happening you see the engagement. When you look at a place where learning is happening, it looks like a rehearsal or a laboratory.” TAs in Chicago shorthand the physical representations of engagement and call them “The Look.” “The Look is like the canary in the mine. If you don’t see it, you know you’re losing the students, and you’d better find a way to connect.” The Look is a physical indicator of cognitive, social, and emotional engagement with learning and the work at hand.

Dimensions of engagement

Much of the research on student engagement is focused on measuring student behaviors like attendance or time spent studying or doing homework. TAs, though, think about cognitive, social, and emotional dimensions that manifest themselves in the classroom, during instructional time. Their ideas about engagement are far more granular than much of the research, and far less susceptible to measurement than attendance records. Are students engaging the content of the lesson, actively thinking about the questions and concepts they are encountering? Is it visible through their contributions to class or small group discussions, exercises, and games? Is their thinking visible through the art that they are making in the class? Are they having fun and visibly enjoying themselves? Are they persistent and applying

themselves to challenges? Are they serious? Are they reflecting on their work and trying to improve it? Are they listening and responding to the TA, the teacher, and each other? Do they show interest in each other's work? Do they help each other? Are they appropriately collaborative and competitive?

TAs are very well aware that they often go to work in environments in which students are anything but engaged. The patterns of alienation that are all too prevalent in low-income schools and common enough in many others do not end the moment an artist walks into a classroom. Students are as likely to be resistant to the arts at the outset as any other subject in the school curriculum, perhaps more so, and they have had limited opportunities to study the arts, if they have had them at all. TAs who enter their world must win their interest and trust quickly. They must capture their attention, imagination, and commitment if they hope to accomplish anything of educational significance in the short hours they will spend together. The first task is getting students engaged. As more than one TA told us, "There's no learning without engagement," and teaching artists must get that engagement fast.

That is a significant challenge in many American schools. Almost a third of all high school students do not qualify for a diploma in the standard four years of high school study. (Khadaroo, 2010) Most of those who do not graduate in four years have gone through a "slow process of disengagement from school," according to a major study of American high schools, and they are not alone. The process of disengagement touches a large proportion of American students, and it does not begin in high school, of course. It is well underway for many children by third grade or even earlier. (Yazzie-Mintz, 2010)

If TAs successfully engage students, even for the relatively short periods in which they usually work together, it would seem likely that there may be residual effects on student engagement with school. It also seems likely that extending the time or the intensity of TAs' work in schools might increase student engagement further, and that the teaching approaches and techniques TAs characteristically use might be adopted and adapted by classroom teachers and arts specialists to useful effect.

Teachers are often skeptical about working with TAs, particularly when they are first getting started. But when they see their students engage, key informants told us, most change their perspective. A veteran Chicago teacher in a very low-income school said that she did not expect a young TA to be capable of managing her difficult class of fourth graders, much less ramp up their interest in the material they were studying. "I taught those children's mothers, and I didn't think I had much to learn about teaching. Certainly not from someone as young as her. But once those children began to sing with her, I realized I was wrong. I saw a look on their faces that I rarely saw, and I thought, 'What's going on

here?’ They looked at the Great Migration in so many different ways – even through math. And they retained what they learned. But it started with that singing.”

A Los Angeles principal explained that some teachers in her school were not enthusiastic about bringing TAs into their classrooms. “At first the teachers were kind of passive when the artist was in the room, and they did not invest themselves into the process. They didn’t seem to think the artists would do well, or maybe they didn’t want the artists to do better than they were doing with the children themselves. But they started noticing changes in the kids’ mood and engagement level as the project proceeded. They were noticing changes in kids they thought were just unreachable, and they realized that the artists could help them succeed with the students.” A veteran Bay Area TA told us that teachers will often “grab me when I walk into the school and say, ‘Come and look at what my kids did!’ Their excitement is very touching. I love to see teacher’s hearts open up – and that’s really what happens – because they see something happening with their students they didn’t expect.”

The director of migrant education in Kern County (Bakersfield), California, hires TAs to work with migrant children in schools as much as her budget permits. “The statistics tell us that too many of these students end up in prison. The importance of the arts to me is that they fire up my kids about coming to *school*. When TAs work with the children, I see passion, motivation, lighting the fire. I don’t see that nearly as much as I’d like in regular classes. I want to turn those statistics upside down. I don’t want my kids to drop out. I want them to learn English well, to get good jobs, and stay out of trouble. TAs are a tool that gives me a chance to get them engaged in school, an opportunity to accelerate their learning.” A Seattle program director gives TAs great credit for motivating students. “TAs connect with kids on a psychological level, not just on the level of content. Powerful learning happens when the motive for learning comes from a place inside a person, from their own desires, drives, and feelings. Study after study shows that learning is strongest when a person is intrinsically motivated, and weakest when the motives come from the outside, like passing a test. TAs touch students’ psyches.”

TAs are something of a novelty when they enter the classroom. It is simply unusual for adults who do not work for the school to set foot there, and TAs do not represent the authority of the school as other teachers or the principal would on their entrance. Their very presence represents a disruption to the routine of the school day, and that draws students’ interest. A Seattle program manager explained that “Good TAs walk into the classroom able and willing to show up completely as themselves. There is an authenticity to them. Perhaps it is because they are artists and they have done so much internal exploration. Perhaps it’s because they don’t have all the proscriptions and requirements on them that the teachers have. But it clearly makes for a more powerful dynamic with the students. They get an

energy flowing right away.” A Boston area dance specialist commented on the strong connection TAs make with her students. “I can say, ‘lengthen on your supporting leg’ a hundred times, but then a visiting artist comes in, and they say it, and all of a sudden, a light goes on. One time from them is like a hundred times from me.”

A Providence spoken word artist explained how he introduces himself to a new class. “I walk in. I say, ‘I’m a spoken word artist. I write and perform poems like this, and you can’t!’ And I show them. Then I tell them, ‘But at the end of our time together, you will write poems and be able to do it yourself.’”

His strategy is to take advantage of his novelty quickly, establish that he has a skill he expects will interest and impress them, and then express confidence that they are capable of mastering the skill, too.

A Chicago musician brings recording equipment with him to a class. “We begin to use it on the very first day. I set it up, tell them they will learn how to use it, and let them start using it at the first session. The question of what music to make is mostly theirs to answer. I’ve yet to meet a kid who didn’t have any ideas of how music they want to make should sound. Even kids who had no formal musical training, and that’s most of the kids, come in with ideas of what kind of music they want to make. So we get to work right away, and the equipment makes it possible for students with no prior technical skills to make music that appeals to them quickly.”

Fun, games, and beyond

In both of these examples, TAs described quickly capturing students’ interest with appealing tasks and skills. They told students a bit about what they do and how they do it, and they demonstrated what they do. They assured students that they are absolutely capable of learning how to do those tasks. And they got the students started with simple assignments, first steps, and a few simple rules, allowing them considerable freedom to make aesthetic choices themselves. The opening assignments are designed to yield reliably good results promptly, build students’ confidence, and whet their appetites. They also alert students that the artist is interested in who they are, their ideas, and imaginations. The artists tell the students that, and the first assignment is designed to demonstrate it. This basic formula, with variations, was used by artists in schools again and again to overcome student resistance and engage them in the work quickly.

Often the opening assignments are done in groups. They are frequently “warm-ups,” exercises that artists themselves use to get their minds in gear, move them into a more creative modality, connect their thoughts and their bodies, and connect students to each other as well. The best of them are designed as a gateway into the lesson that will be the focus of the day, but the larger purpose is to prepare the students to work creatively, and they do not even need to be in the same artistic discipline. A poet

talked about leading a stretching exercise as a warm up. “I want the students to stretch their minds and vocabularies, but I find that stretching the arms and legs can get them prepared to do that.” Warm up exercises can also help TAs and students introduce themselves to each other. A dancer described a warm up she called “Dancing Your Signature” that also serves to start students thinking about what kind of movements they would like to use to represent themselves. (A mime from San Diego told a rather sad story of a warm up called “Times of the Day” that gets students thinking about movements associated with activities at different times of day. “The most popular activity they mimed was a remote control at all times of day. Sometimes that’s not the best warm up to get things started.”)

TAs use a rich catalogue of games, particularly improvisatory theater games. Theater games have been widely used as training tools and methods for creating original theater since Viola Spolin, a social worker at Hull-House, began to use the structures of children’s imaginative play to train community theater groups in Chicago parks in the late 1930s. Spolin developed and documented hundreds of games during her career, and they have become an important element of contemporary theater training across the country. She adapted many of them for use by classroom teachers in the 1950s and 60s, and TAs continue to adapt and create new ones. Theater games almost always call on students to solve problems, cooperate, sometimes compete, and have fun. They are physical, social, and cognitive simultaneously. They unleash imagination and enthusiasm, and have a remarkable power to get students “focused, fully present, and in the moment,” as a San Diego theater TA put it. They often involve both verbal and physical activity that get students out of their seats, moving, creating tableau with their bodies, using language, provoking ideas, playing, and interacting. Games share a wonderful dynamic tension on two levels: They have the discipline of rules that must be observed *and* the free exercise of imagination. Games are fun, playful, and frivolous, *and at* the same time they introduce the serious business of building a community and solving social problems in the classroom.

The emergence of digital gaming as a very significant phenomenon has attracted the attention of educators and researchers. They share many features with theater games, including role playing, problem solving, hypothesizing, and scaffolding narrative. In education they have the potential to store data about student performance, so they can become tools for assessment. And they can be played by multiple players, so they can be social, as theater games are. A game designer at North Carolina State University noted that students who played a game about an island epidemic became more interested in their science and math classes. His language describing their behavior while playing the game echoes the language of TAs who spoke about their students, ““It’s absolutely the case that kids are very engaged [while playing the game],” says Lester, who is also the head of the IntelliMedia Group. “You can see it on their faces and the way they interact with the software.” (Ash, 2011)

Sustaining engagement

Initial engagement is an essential condition for learning, but it is not sufficient by itself. TAs establish initial student engagement with introductory exercises and games, a promise that students will succeed at tasks that have great appeal, an offer of genuine freedom to participate and express themselves beyond the normal limits of school life, and with an attractive personal authenticity toward which students gravitate. But they need to keep students engaged consistently over the course of every lesson and unit.

A Seattle theater TA warned, “I worry that some TAs think it is enough to make a big impression, a flashy show, like juggling with shiny objects. That will pull the kids out of their school-daze and grab their attention, but if you don’t follow it up with a process that leads to learning objectives, a rigorous teaching methodology to bring it home, and thoughtful reflection on the learning, you risk losing that attention as fast as you grabbed it.” In particular, she called for planning – “plan within an inch of your life” – to sustain initial engagement and point students toward real learning, more reflective work, and disciplined artistic work that result in quality products. “I often see TA’s using a warm up or engagement activity that is not aligned with what they want the students to actually do and learn in the lesson. TAs need to think and plan that through. If you want them to sit and quietly write, but you’ve used warm-ups to get them on their feet, energy up and going, you’ll need to ease them back down.” The active and playful mode gets minds and bodies generating ideas and feelings, but the students need a transitional activity to move them into a more reflective and quiet mode, ready to write. Students need to think about the ideas that emerge from games and warm-ups. “The temptation to focus so much on active engagement can result in losing that slow, thoughtful, reflective aspect of art making, and the rigorous effort required to create something that is good enough to share with an audience of other students or the broader school community. Those are other modes of engagement, and they are equally important. Without all of that, you are not creating a real educational experience in the classroom,” and critical teachers are likely to complain that “they are left to get the kids ‘back to learning’ after the TA riles them up.”

This is not to say that games and warm-ups are useful only as gimmicks at the start of a unit. To the contrary, games can and are often used repeatedly over the course of a unit to generate new ideas, attack new problems, build energy, and improve communication among students. Good teachers and good TAs learn to move the focus of activity back and forth in cycles, from active to reflective, and from teacher to student over the course of a lesson or unit.

Another theater TA talked about how she handled a moment when she recognized that she had lost her students, and they had become disengaged. “I am a performer, and teaching is a performance, among other things. But you really need to understand when it is time to end your own performance, and let the students get to work. It can be a lot sooner than you might expect. I was teaching students to read and find meaning in poetry by using theater. They were going to interpret the poem through a theatrical performance they would create. They needed to do a really deep reading of the poem to create the performance, a word-by-word analysis. I wanted them to pick out key words in the poem, words that seemed to be especially powerful. I modeled how to do it by talking about the first lines of the poem, and asked them to take on the next line. They were going to abstract a message from the poem and create a stage piece, using nothing but the text of the poem, some staging, and maybe some simple props to dramatize their interpretations. But when I finished, not one of thirty-two students responded to my questions or ideas. Nothing. I paused and gulped. I had to think on my feet. We broke the group up into pairs to think, digest, and share ideas privately. Once they’d talked with their table partner, they were ready to have a good discussion with the whole group. I hadn’t structured the lesson to move quickly enough from my ideas into *their* ideas. That’s usually a good rule of thumb when you are losing engagement: find a way to make engagement safer for them, and ask them for *their* ideas. Engagement is actually also about trust. Students need to trust us, but we need to trust them, too. Trust that they are smart and can do more than we think. Why didn’t I break them into pairs right from the start? Probably because I didn’t trust that they could really do it without me leading them through it. But it was just the opposite. Too much from me shut them down.”

Artists, standards, and schools: across a great divide

Ellen Starr Gates, the co-founder of Hull-House, started the Chicago Public School Art Society (now Arts Resources in Teaching) in 1894 to bring reproductions of the great masters into classrooms and advocate for arts education in the schools. But it was not until the 1950s that artists themselves made their first limited appearances in schools. The story, according to the website of Young Audiences, now the largest national network of arts education providers, began when the great violinist, Yehudi Menuhin, played a house concert in 1950 for a group of children at the home of a wealthy patron. Inspired by the enthusiasm of the children, the patron arranged for a series of chamber concerts in Baltimore public schools. Similar series were subsequently organized in New York and other cities. The Young Audiences network grew. By the early 1970s it was presenting a range of the performing arts to schools in almost two dozen cities. (Young Audiences National YA History)

Those early visits to schools were intended only to introduce students to the excitement of live performance. While the artists needed to develop strategies to direct their performances to school audiences, they were appearing strictly as artists. *Teaching* per se was a very secondary consideration. Their visits were brief. Aside from the performance, the artists had no meaningful relationship with the life of the school itself, no significant connection with the curriculum, and little personal interaction with the teachers or the students. They appeared at small scale special events, and then they left the schools.

This pattern began changing by the 1960s. Urban Gateways was founded in Chicago in 1961 by Jessie Woods, a visionary African American woman who recognized a civil rights issue in arts education: Chicago schools, among the most segregated big city system in the country, and very heavily black, were shortchanging their African American students. Woods also recognized that arts education could be a vehicle for bringing black and white children together despite school segregation. Urban Gateways organized integrated summer arts camps and hired artists as counselors. In 1964 poets began going to schools to read poetry in California. Soon California Poets in the Schools and its poets began teaching children to *write* poetry. The National Endowment for the Arts was founded in 1965 and made Artists in the Schools one of its first program priorities. By the early 1970s, scores of other organizations were sending artists to schools to *teach* workshops and residencies, repeating visits to the same classrooms to help students learn how to make art themselves, going beyond cultivating appreciation for the work of visiting professional artists.

The term, teaching artist, began to enter the vernacular of arts education several years later. The inaugural issue of the *Teaching Artist Journal* claimed it was first used in the late 1970s, replacing the utterly uninspired “resource professionals” to designate the artists who taught at schools for the Lincoln Center Institute, the educational wing of New York’s Lincoln Center. (Booth E. , 2003) Its use has spread slowly. Even today, TAs are called “mentoring artists” at Boston’s Artists for Humanity, an entrepreneurial arts center for underserved youth. Chicago’s Albany Park Theater Project, a remarkable youth ensemble that creates original theater from stories of their neighborhood, simply calls them “artists,” which is what it calls its young ensemble members as well. Philadelphia’s Settlement Music School, one of the largest community schools of the arts in the nation, calls them “artist teachers.” Those focused on collaborative art projects that involve community residents are sometimes called “community artists.” They are also called “resident artists,” “guest artists,” and “visiting artists.” Some state arts councils refer to them as “roster artists,” referring to the listings of artists available to teach through their education programs. A dancer in Seattle who has been teaching since the 1970s remarked, “It’s only been a few years that we’ve had that particular label. There’s ‘artist-mentor,’ ‘artist-in-residence,’ and ‘that lady that comes into my classroom.’”

Rising standards, sinking resources

A Nation at Risk, published in 1983, profoundly criticized public education. For the most part, it did not criticize arts education. Rather, it ignored arts education, implying that it was irrelevant to the challenges the nation faced in schools. But arts education leaders themselves embraced the report’s general criticism of education with respect to the arts. Led by the Getty Trust’s Education Institute in the Arts, they echoed the report’s diagnosis of mediocrity in schools, charging that arts education lacked high standards, was focused on the development of low-level skills and the basic formal elements of art, and failed to engage cognitive and academic elements of the arts. The Getty led an effort to expand the scope and depth of arts education through development and promotion of what it called discipline-based arts education, DBAE, starting in the mid-1980s. DBAE was designed to be “congruent with the growing climate of educational reform, which mandated more substantive educational experiences for students and the development of their higher-order cognitive skills” by seriously addressing art history, art criticism, and aesthetics as elements of the curriculum. (Dobbs, 1998) It was a conceptual framework for arts education designed to assure that the arts would be understood as a genuine main course, and not be mistaken for an “appetizer” any longer, to use the culinary metaphor of *A Nation at Risk*.

In the early 1990s the national professional associations of art, music, theater, and dance educators, relying heavily on the DBAE framework, developed national standards in the four art forms. The standards are grade-by-grade sequential learning objectives, what students “should know and be able to do” in the arts. In the years since, almost every state has adopted standards in the art forms as well. There is some variability among the states, but most are modeled on the national standards, and they focus on the vocabularies, tools, materials, techniques, and intellectual methods of the arts disciplines. Students are expected to “communicate at a basic level” in all four and “proficiently” in at least one. They are expected to be able to analyze works of art from structural, historical, and cultural perspectives, know about how art has developed over human history, and be familiar with exemplary works from different cultures and periods. And they are expected to demonstrate progressive mastery of the standards at every grade level. (National Standards for Arts Education, 1994)

By the time the national arts standards were drafted, cuts to school-based arts education were widespread and deep. The prospect for actually delivering instruction that covered all the arts standards was a distant hope in schools that could devote little time and dwindling numbers of instructors to arts education.

Given that reality, it is not surprising that our survey results show that TAs do not consider state or local arts standards a very high teaching priority in schools, despite official requirements that they be taught. On a scale of zero to five, with five being “most important” and zero “not at all important,” just 30 percent of TAs who teach in schools rated teaching the standards a four or five. On the other hand, 81 percent ranked “teaching students to work in the art form” that highly. Naturally, teaching students to make work in the arts involves teaching the technical skills and content of some of the standards. A Seattle dancer said, “I want them to understand the structure, that it is not all wild and free. I want to inspire them, not with magic, but with skills.” But “covering” the standards is not the starting point of the work for most TAs. Other tasks that were ranked more highly than teaching the standards included “developing original curriculum” (ranked four or five by 82 percent) and “integrating arts instruction with other subjects” (62 percent). These tasks are entirely compatible with teaching the standards, of course. But it is clear that the standards do not provide a framework for organizing instruction by TAs. This is not to say that TAs ignore the standards altogether. Key informants frequently told us that they “backmapped” their lessons to the standards, to assure themselves and their schools that some standards were indeed covered in their classes.

Arts specialists with whom we spoke told us that they do not teach all of the standards either. There are too many standards, and too little time is allocated for arts education to do that.

We were surprised that most arts specialists, principals, and some district arts education administrators we spoke with explained that they did not find the standards particularly useful either. One visual art specialist thought they were so vague, that “you could teach jumping on one foot and justify it according to the standards.” Another specialist told us, “I personally don’t use them much. At the end, I look at them to see what I hit, and since they are so general, it’s easy to do it that way.” An arts education coordinator in a California county that has few arts specialists left in its schools characterized the standards as “too big. They’re an ideal, but there’s no way a teacher can cover every standard for every grade. That’s just impossible.”

Some district officials did indicate they thought the standards were a useful tool, on the other hand. A district arts education manager in one study site hoped that TAs would be evaluated on their capacity to teach “to the standards.” Another affirmed that his mission is to “make standards-based arts education available in every school” in his district. The Office of Arts Education in Chicago Public Schools developed an impressive *Guide for Teaching and Learning in the Arts*, grounded in the standards and elaborating four strands of arts learning – art making, arts literacy, interpretation and evaluation, and making connections – that are derivative elaborations of DBAE. But the *Guide*, like the standards themselves, is not a plan for *implementing* arts education in Chicago schools. Few in Chicago seemed to believe that the *Guide*, any more than the standards, improved schools’ capacities to deliver arts education or articulates a plan to develop those capacities.

We found broad agreement that the standards were too encyclopedic and *aspirational*. Both TAs and specialists must rely on their own judgment to determine what content and skills are most significant and the highest priorities for the limited time they have with students.

Excellence and meaning

Paradoxically, some key informants –TAs, specialists, classroom teachers, and even some district officials – told us that the standards were *insufficiently* aspirational, because they fail to articulate an essential priority of arts education, the opportunity for students to deepen their understanding of themselves and the world, to *make meaning*, through the arts. This is not to say that TAs are indifferent to teaching the facts, skills, and concepts that are the spine of each of the arts disciplines and the focus of the standards. But they wanted *more*. A poet TA summed it up for many, “We all want to be excellent, and I’m all for standards of excellence. But that means more than teaching students poetic forms so they can write poems. They might get the form right, but they’d write lousy poems. Writing a good poem demands that the writer learn so much more – about what they care about, why they care,

and how words can make others feel the way they feel. Poetic form has to serve the meaning. I want my students to get that.”

That word, “meaning,” was used frequently by key informants, and it meant at least two things. Meaning is about what something means – a word, a gesture, an historical fact, a thought, a color, or a sound. When we know what something means in that sense we understand its role in the world, its relationship to other things, and what it means to other people. “Red” has a meaning that refers to a particular color in the spectrum, and “reds” refers to all the variations in hue, shade, tint, and value that red can be.

But meaning is also personal, subjective, and particular. It is about what something means in a particular context and what it means emotionally *to* someone. This is what is meant when people refer to something as *meaningful*. Artists and TAs are concerned with meaning in both ways. Meaning is about putting knowledge to use to create art that “works” – intellectually, aesthetically, *and* emotionally. That requires, for example, that a visual artist know more than what red means. It requires that the artist be able to select *the* red that makes the painting work best on all those levels. Artists reach for high standards because their work has meaning to them and because they want it to have meaning to others as well. It is this affective meaning – the ways art reflects on and illuminates students’ personal experience, broadens their horizons, expands their concept of themselves, their sense of agency or mastery, and enriches their relationships with fellow students or adults – that makes the learning *meaningful*. Learning to make art that has meaning *is a skill*, but not one of the formal skills of the arts on which the standards focus.

Bringing the affective dimension of meaning into the classroom is one of most valuable resources that TAs and the arts can bring to schools. It is another resource that schools badly need.

Standards highjacked/standards internalized

The idea behind the academic standards was to focus schools and teachers on higher achievement and excellence. Education historian Diane Ravitch has concluded that they have failed because they were “highjacked” when draft national history standards were attacked for alleged political bias even before they were released in the early 1990s. In response, “the Clinton administration backed away from national standards” and “punted” to the states, which were encouraged to develop their own standards and tests. According to Ravitch, “the states seemed to understand that avoiding specifics was the best policy; that standards were best if they were completely non-controversial; and that standards would survive scrutiny only if they said nothing and changed nothing.” (Ravitch, 2010, pp. 17-18)

Presumably, advocates of the standards hoped they would prompt the internalization of the *principle* of excellence by teachers and guide the content of their instruction. But in the highly contentious culture of public education, where policymakers and reformers often argued that teachers were the main problem with schools, the standards and the high stakes tests that accompanied them, appeared to many teachers as impositions of extrinsic authority rather than genuine efforts to build commitments to excellence.

Excellence is an intrinsic personal quest for TAs and other artists. They want to do their best to satisfy themselves, and they want to do their best because they want to impress, please, and affect others, their audiences. Excellence in the arts is not simply knowing content and skills that can be tested. It is about putting that knowledge to use in the creation of artwork that has meaning for both the artist and its audience. Artists crave validation of their work, but their drive for excellence is internal; it does not come from absorbing an extrinsic set of standards. In a sense, TAs come loaded with software for excellence *because* they are artists. Good teachers all encourage their students to make great effort. TAs model it. Their standards flow from their personal artistic commitment to excellence.

TAs spoke with slightly less frequency about art history and aesthetics, other domains of the standards, but many did indicate that seeing, hearing, and discussing works of art – contemporary, historical, and from a variety of cultures – with students was a part of their teaching. They want students to be familiar with and reflect on the uses of a full spectrum of techniques, materials, and strategies for making work. Like other arts educators, TAs play, show, or read significant examples of art to students, they lead discussions about that work, and they use those examples as prompts for students. A photographer showed us a project in which middle school students studied classic photographs and poetry from the Harlem Renaissance, and then ‘remixed’ them – creating new interpretations of the originals in their own neighborhood.

Advocates of the arts standards might argue that their critics have unfairly reduced them to a caricature, that they are actually far richer and complex, and that taken as a whole, they embrace the centrality of meaning in arts education. Meaning is prominently discussed in the introduction to the national standards, in fact, but then deeply submerged in the content and achievement standards themselves. The standards do talk about “making connections” among the art disciplines. And they refer to connections between the arts disciplines and other subjects. But they really do not refer to developing students’ capacities to use the arts to help them make sense of the world, their place in it, or their aspirations for it. Nor do they refer to *using* those capacities to communicate the meaning they find through the arts to others.

TAs insistence on including meaning as a vital dimension of the standards is a significant contribution to the development of truly higher standards – standards that mean something to students and that will prompt them to internalize the ideal of excellence.

Efforts to revitalize the academic standards have gathered momentum in the past few years. New “common core” state standards in English language arts and math have been developed with support from leading education philanthropies through an initiative of the Council of Chief State School Officers and the National Governors Association. The new common core standards have already been adopted by a majority of states. They have attracted some heated criticism, but they have not yet been engulfed by the hyperbolic political criticisms of the earlier voluntary national standards. Their advocates argue that they are an improvement designed to prepare students for college and the world of work, and they emphasize rigorous content, higher order skills, and the application of knowledge. Limited to the two subjects that are already the focus of school reform, the common core standards are not designed or intended to change the place of the arts in schools, and it is too early to tell if they will do more than the original standards to encourage better teaching. However, the State Education Agency Directors of Arts Education has convened some leading arts education organizations to create new common core standards in the arts that, presumably, will align with the goals of those in language arts and math. The Partnership for 21st Century Skills, an alliance of high tech business leaders, some educational organizations, textbook publishers, and others, has taken a different approach. It stresses “the three Rs and four Cs (critical thinking and problem solving, communication, collaboration, and creativity and innovation).” (Partnership for 21st Century Skills, 2011) By making creativity a core objective of education for the new century, P21, as it is known, has opened a new perspective on what schools should be doing that, it would seem, may warmer toward the presence of arts education. But P21 does include the arts as a “core subject of study” in schools, and thus far it has not made the connection between the arts and creativity explicit and central to its advocacy for creativity and innovation in education.

Talking in class: student voice, classroom management, and discipline

The standards many artists have internalized include the kinds of skills and content that is the primary focus of the formal written arts standards in most states. That would explain why TAs are consistently able to backmap their lessons to those standards. Despite concerns that the formal standards are too broad to have much practical value in guiding what and how they might teach, it appears that many TAs have internalized additional standards, also rather general, that go well beyond the content and skills outlined in the official standards. Meaning is one standard that TAs find vital. Another is voice.

Artists spend their lives developing what many refer to as their “voice,” and we heard a great deal about voice from dozens of artists and program managers whom we interviewed. The voice is, of course, a critical tool for artists who use their actual voices in performances. Learning to use it well is a fundamental skill in theater and music. In a less literal sense, it is vital to writers, who must establish a consistent persona on the page through which they “speak” to readers. But artists of all kinds, even visual artists and dancers, usually silent, sometimes use the term or others like it. It has metaphorical meaning for them. When artists speak of finding or developing their voice, they are talking about developing a coherent perspective on the world and life, a focused set of concerns, issues, and ideas – artistic, social, political, or emotional – that matter to them. TAs spoke of voice as a personal aesthetic signature that distinguishes their work and perspective from others’. But many of the TAs we spoke with were also concerned that their students have confidence in themselves and express their perspectives in contexts beyond the classroom and the arts, to become civically engaged and active. They spoke of voice as a developmental concept, not a final product, that connects personal agency and efficacy to artistry. TAs working in schools and out of schools, in every discipline, and in every study site, expressed a hope that their students would find and develop their voices.

“I hope my students learn that they have a voice, and that they have a power in that voice. I want them to be creative and soulful people; to be able to come back and support their community and make it a better place,” was how a Bay Area visual artist put it. A Boston musician told us, “I would say that our job is to scan the student and guide them to discover the ways they perceive the world. To encourage and challenge them to come to understand their own gifts.” Implied in this statement and those of many others is the idea that students, in fact all people, have a latent voice within them that requires support to emerge and develop. Students often tend to be inhibited about expressing themselves, and schools often reinforce the inhibition. Students are instructed not to talk in class, and they are often discouraged from

responding to questions unless they are certain they have the “right” answer. TAs spoke of feeling a responsibility to create “safe spaces” for students, places where they feel able to take the risks involved in expressing themselves, where they can make mistakes, as they inevitably do, overcome their inhibitions, and even conclude that they can take their voice out into the broader world and contribute to making it a better place.

There is a profound sense, for many artists and program managers, that voice is deeply connected to democratic participation in society, and in that sense, TAs often understand their work as having a significant moral and social purpose, very much in the tradition of the settlements. A Boston program manager for a youth development organization that features arts programming spoke explicitly of the stages of development they aim for. “The first is learning about him or herself, learning that they are an asset to this community. The second is taking what they have learned and putting it into action, taking on responsibilities like teaching others to dance, facilitating meetings. The third is taking those capacities into the broader community and questioning why things are the way they are. Our youth ask, ‘Why are there so few arts programs for youth? What’s stopping the arts from being in schools?’”

The concept of voice is complex and layered. A few TAs spoke as if voice is fully formed within students, waiting to emerge, like a butterfly from a chrysalis, under the proper circumstances – a safe space where students are free to shed their inhibitions. These few expressed a romantic notion that greater freedom and safety were sufficient to trigger its emergence. But the voice metaphor reflects a developmental perspective for most TAs. We are all born with voices, but none of us are born able to speak a language others can understand. We spend our lifetimes struggling to speak clearly, fluently, honestly, accurately, articulately, persuasively, movingly, and expressively. Most artists know well that their own voices are in a constant state of change; they perpetually struggle to find and develop them. It is only on rare occasions that inspiration, ideas, and execution come easily, quickly, consistently, and without interruption. Voice requires development through persistence, patience, determination, and discipline. Most TAs we spoke with recognized that freedom and safety were necessary but insufficient to the transformational potential of the arts for students, just as they recognized that the technical skills of an art form were necessary but insufficient to the personal transformation signified by the metaphor of voice.

Voice in unlikely places

The aspiration to develop student voice was expressed very widely, sometimes by TAs working in surprising places. Community MusicWorks is a Providence chamber music organization in residence in a low-income neighborhood. It provides free string instrument lessons to over a hundred middle and

high school students. Its founder, a violist named Sebastian Ruth, was recently awarded a MacArthur Fellowship in recognition of CMW's work. Ruth told us that CMW works "in the most distressed neighborhoods in the city, where childhood poverty is highest and the high school graduation rate is 50 percent. Half of our students are Latino, mostly Caribbean and Guatemalan. Twenty percent are African American." There is an unlikely logic to classical music instruction in neighborhoods of that kind. "Classical music is generally not thought of as 'for' people who live in low-income neighborhoods. That's the first challenge, and the first step is recognizing that this music is relevant, interesting, and deeply meaningful for anybody. Some people in classical music resist that idea. What can classical music be to a young person growing up on the south side of Providence? Can Beethoven be an outlet for feeling and expressing yourself that is as powerful as hip-hop?" CMW has found that the answer is "yes."

Ruth is a member of the Providence String Quartet, CMW's professional ensemble. He never used the word "voice" itself when we spoke, but made it clear that CMW TAs are committed to helping their students develop on many, many levels. They see themselves as guides and role models as much as they are teachers of an art form. Teaching the music is central to their strategy. They have an abiding faith that the music is an ideal vehicle for transforming their students' sense of who they are and what they can become. But they are well aware that the second challenge is the difficulty of playing the music on string instruments. "Hand a kid a violin, and it'll be years before they can produce a sound that is anything like what they'd hope to produce, let alone have a message in that sound. Years and years. And when they do, it's still abstract."

So CMW does more. "When kids get a little older, they start to discuss the meaning of this work, and the meaning of being a musician. Our juniors and seniors are paid to perform and to lead discussions with younger kids. Last year the theme of the conversations was social justice. What are social injustices we see around us? We have students who go to private schools on full scholarships, and they were surprised when kids in the public schools said, 'we don't have books.' Someone asked, is that true in all public schools? So we got into a question about school funding policy. The kids found that people were richer in the suburbs and the schools were richer, too. At the end of the year, students do an annual youth salon organized around a theme – a performance evening. So the theme last year was the injustice of not having arts in public schools."

Voice expresses itself in musical and in non-musical ways. "We went to see Silk Road Ensemble rehearse when they were in Providence. Our students had little digital recorders they used to interview each other, and after the rehearsal one of them asked Yo-Yo Ma (Silk Road's founder, artistic director,

and cellist) for an interview. ‘Sure,’ he says, ‘and play my cello.’ So it is not just the music. Something very important happens to the inner life of the individual. They develop a set of tools for introspection and self-understanding, and great confidence. She did this beautiful interview with Yo-Yo Ma. That is as important as the music learning, but it wouldn’t have happened without the music learning. The music connects our students to the wide world in ways that wouldn’t otherwise happen living in the south side of Providence.”

Voice in schools

We also heard a great deal about voice from artists who work in schools. The former director of a school-based program in another low-income Rhode Island community spoke quite literally about finding the words to describe their world. “That is the key, the heart of what learning is all about. It’s kind of like a spiritual experience for people to think about their lives, reflect on their lives, find words that reflect *their* world.” He might have spoken about broadening students’ vocabularies, which they surely will do in finding “words to reflect their world.” His emphasis was on students finding *their own words*.

A spoken word TA in Chicago personalized his perspective on voice. “I’m hoping that I am teaching them to be themselves. Most of the kids I work with come from bad neighborhoods, ‘the ‘hood.’ I’m from the ‘hood, too, but look what the ‘hood did! I’m the rose that grew from the concrete, you know? Look what comes out of the neighborhood! I am who I am because I learned that there was more than my neighborhood. I didn’t let the ‘hood define me. Don’t let the place you are from define you! You don’t make history following what other people do. I hope they learn that they can be themselves at any point or day or time, and what this life is about right now is finding out who that is.”

We heard less discussion of voice from artists and managers in organizations that are more tightly focused on teaching particular technical skills in the arts. We did not hear about voice, for example, when we spoke with the director of education at the Old Town School of Folk Music, the largest employer of teaching artists in Chicago. Some Old Town TAs literally teach voice in the school’s many singing and voice classes, but at Old Town the focus in classes is on vocal techniques and skills – range, tone, harmony, rhythm, and interpretation. Nonetheless we observed dozens of teenage students who attended classes at Old Town, no doubt, in part, to determine if music could become a dimension of their adolescent quest for identity, a psychological concept closely related to voice.

Voice and school discipline

TAs consistently argued that students need to feel safe, free to explore ideas and issues, and express themselves. Free expression is, of course, a fundamental principle for most artists, who are well aware that authoritarian societies stifle expressive freedom and critical thought, and that artists often have been among the first targets of authoritarian repression. Schools are responsible for maintaining the order and calm that are important to learning, and they are deeply concerned, as they should be, about the problems of youth violence. Those located in low-income communities, where crime and violence are often common facts of life, sometimes extend those legitimate concerns well beyond the real issues to become a theory of why students do not succeed in school: they lack the discipline to apply themselves, study, work hard, and respect their fellow students. School uniforms and zero tolerance for some disruptive behaviors have become highly popular reform ideas as a result. In some schools the idea of student voice threatens the primacy of order and authority considered essential to learning, and that can mean that student voice is not welcome in some schools.

This perspective – that low-performing students lack motivation and the self-discipline to learn – is an assumption that, according to research, is shared by at least some teachers in low-income schools. (Wilson & Corbett, 2001) But it can lead to more, rather than less, disciplinary problems. Some teachers, naturally, give up on students they believe do not wish to learn, concentrating their efforts on those that show evidence that they do want to learn. Students who sense that the teacher has given up on them behave as the teacher expects: they do not pay attention, apply themselves, or complete their work. They show their disinterest in any number of ways, from falling asleep to becoming disruptive. Teachers, in turn, become frustrated with bad behaviors and resort to a menu of threats, yelling, and punishment to restore their authority and order in the classroom. Whole schools can become the site of constant struggles between students and adults over student behavior and discipline, what one teacher in Chicago called “a yelling school.”

Rap music, in particular, can become a lightning rod for anxious school administrators or teachers because of its association with drugs and crime, but so can creative writing of almost any kind. A music TA who performs with rap artists told us, “The element of school culture I have trouble with is a notion that children can’t be trusted with free expression, and we have a duty to enforce a kind of morality by regulating their expression. I don’t think the attitude reflects an understanding of the students’ problems with violence or their families, and I think it may flow from racial and class segregation in the schools. What the students hear is that it is not okay to talk about those things openly. I’ve found that the kids can understand why it is not okay to bring that stuff into math class when they are learning times tables,

but that it is okay when they are working in the studio with me. Students are capable of understanding the difference.”

The legitimate concerns of many educators about disruptions and chaotic classrooms, it turns out, are actually shared by students. Students may have a more sophisticated idea of how classrooms can be best managed, though.

A study of middle school students in low-income Philadelphia schools showed that they preferred teachers whose first priority was teaching and learning. The research, which followed almost 250 students in five mostly African American schools over three years, showed that nearly all the students preferred teachers who challenged them, made the work interesting and relevant, explained difficult material in different ways, gave them opportunities to do creative projects, showed an interest in their circumstances, treated them fairly, provided help when asked for, gave them more than one chance, demanded that they work hard and complete their work, and never gave up on them. They wanted teachers to maintain order in the classroom, but classroom management seemed like one piece of the larger picture they drew of their most effective teachers, not the keystone on which learning depended. The students suggested that classroom discipline was more a consequence of learning than learning a consequence of classroom discipline. (Wilson & Corbett, 2001)

Teachers and some TAs we spoke with were quick to point out that when it comes to troublesome students, TAs do not share all of the teachers’ responsibilities. TAs are with the students only a short time every week and for just a part of the school year. They don’t grade the students, and don’t deal with students’ parents. On the other hand, TAs usually have just a few weeks to create meaningful learning experiences for their students. They must build trust and rapport with students and engage them in challenging material quickly if they hope to teach anything of real consequence in the few weeks they have working in any particular classroom. A few indicated that they preferred to leave disciplinary responsibilities to teachers, but many more noted that they cannot afford to allow disruptive students to ruin their chance to create an important learning experience. So TAs must take command of classrooms and set clear limits. But they must also create an environment in which students feel far freer to take risks and make mistakes than in conventional classrooms so their voices can develop. These are profoundly challenging tasks. TAs have a track record of success with them in all of our study sites and across the nation, another asset they bring to schools that is badly needed.

Learning and the arts

A visual artist in Humboldt County told us an interesting story about a drawing class. He referred to a color, at one point, as “rich,” and one of his young students was puzzled. “How can a color be rich?” the student wondered. “Rich means lots of money.” The other students agreed. The art lesson briefly detoured into a lesson about language. The students learned a bit of important arts vocabulary and an important concept about color.

The story is a fundamental lesson about how learning works: It demonstrates that learning involves the movement of the mind from a question about something it has encountered that is new and puzzling (the idea of a “rich color”) to something that it has experienced and already “knows” (rich means a lot of money), and back again to the puzzling new idea (rich color means a lot of color). This process, in broad strokes, is what is involved in what cognitive scientists call transfer, the capacity to take what one has learned and “transfer” it to a new purpose. There are many varieties of transfer, but the bottom line is that “all new learning involves transfer.” (Bransford, Brown, & Cocking, 2000) In this particular kind of transfer, and in many others, metaphor plays a crucial role, carrying meaning (to use a metaphor) from one domain to another – in this case from financial status to color status.

The movement of the mind across domains as it seeks to understand new experiences and information demonstrates something else fundamental about learning: The mind is not bound by subjects, and it does not learn within their limits. Subjects and domains of knowledge are vital and useful ways to organize and access knowledge, but they are not the way we *learn*.

Instead, as the story illustrates, learning in one domain calls upon and informs other domains of learning. *Learning* is characteristically cross-disciplinary as well as disciplinary. Some analysts have concluded, in fact, that structuring the school day into periods of time devoted to a single domain of knowledge, a subject, without an effort to connect together what is learned from period to period, may actually disorder the school day from students’ perspectives. They recommend that curriculum be structured, instead around big themes, ideas, concepts, questions, or problems that can be explored from multiple perspectives, using the tools of different disciplines, and encouraging the ‘movement’ of students’ minds from discipline to discipline as they focus on the central curricular theme. This approach to organizing the curriculum is most often referred to as integrated or integrative curriculum. (Zemelman, Daniels, & Hyde, 2005)

Real and meaningful problems are rarely, if ever, solved by relying on a single kind of expertise. They usually require the application of different kinds of expertise and collaboration across disciplinary specialties to develop the deep understanding that can lead to solutions. In other words, they demand an integrated strategy. Integrated curriculum brings this real world idea into schools by engaging students with problems that come from the real world, problems that matter to *them* – at a developmentally appropriate level.

New cognitive science and the arts

The significance of affective and sensory functions to the arts is one reason they are not considered sufficiently academic to hold a secure place in school curricula. But a rich new model of how the mind works is emerging in cognitive science. It shows that the mental processes we call reason are not separate from sensory and emotional experiences and that they are not organized hierarchically with reason above the others. The neural circuits for all three are thoroughly integrated. Reason, as it turns out, is not abstract, pure, and conscious, but grounded in the sensory experiences of our bodies and the emotions we associate with those experiences. In fact, it is impossible to be rational without emotion. Stroke victims who have lost functionality in the emotional centers of their brain, but not in the centers for logical thought, are unable to make rational decisions. They do not know what they want and cannot anticipate how others might feel about their actions. Instead of becoming more rational as a result of their emotional injury they become less rational. (Damasio, 2005)

Schools are strongly oriented toward the conscious mental functions of logic, memory, and rational problem solving. They tend to regard affective and sensory functions as inappropriate or less valuable to education. They are grounded in the Enlightenment notion that reason is what makes us human and distinguishes us from other animals. But the new cognitive science demonstrates that this idea is also false. Our capacity to reason has evolved from our other mental capacities, and it is firmly grounded in our bodies and our feelings, arising “from the nature of our brains, bodies, and bodily experience.” Reason is not completely conscious, but mostly unconscious. Reason is “not dispassionate, but emotionally engaged.” It is not literal, but “largely metaphorical and imaginative.” Understanding complex ideas, as it turns out, is possible only through the use of metaphors that root them in physical experiences. And understanding and living with other people is possible only if we can empathize with them emotionally. (Lakoff & Johnson, 1999)

The Enlightenment orientation of schools tends to miss all of that. The prevailing mental models of learning and how the mind works are poorly aligned with this new cognitive science. In effect, schools have got it wrong about emotion and sensory experience in learning. Both are essential, and both are deeply implicated in arts learning, as is the development of capacities to make and use metaphor. It is easy to see that learning is never completely dissociated from sensory experience and emotion. The bodily experiences students have had can contribute to their understanding of basic physics. We understand gravity, first and foremost, because we have learned to walk on earth. The thrill of mastery that comes from solving a challenging problem in physics can be a powerful motive for persisting in physics.

But the roles of sensory experience and emotion are more fundamental and closer to the surface in the arts than they generally are in other subjects. Indeed, the arts *require* and artists cultivate awareness of the relationships between senses, emotions, and ideas, between the conscious and the unconscious mind. When all those elements are present, active, and engaged, as they often are in the arts, cognition is heightened. Artists frequently bring that heightened cognitive approach to their teaching. It is what makes them artists, and it makes them better teachers as well. The arts are not just a remarkably useful vehicle for integrating curriculum, they are also a uniquely powerful vehicle for deepening learning by reconnecting the conscious and unconscious mind, for “embodying” thought, and learning to conceive and decode the metaphors that enable us to make sense of the world.

Integrated curriculum and embodied thought are two assets that TAs are uniquely qualified to bring to schools. They are not central to all arts pedagogy, but when artists choose to share them, they are significant assets to teaching and learning in schools.

Doing what doesn't come naturally

Curriculum integration and embodied thinking do not come naturally in schools. Teachers are not trained to integrate curriculum, the pressures to prepare students for standardized testing discourage integration, and the Enlightenment model of the mind prevails in teacher training. It takes time and initiative to plan and execute integrated curriculum. There are rarely incentives for teachers to do it, and, from middle school on, teachers are often certified and assigned to teach single subjects.

Integration is not entirely natural to artists or arts organizations either. Most are focused on a single art form. Teaching artists are usually well trained in that art form, but are not experts or prepared to teach other subjects in schools. And the dominant tradition of arts education – the strategy of the conservatories and colleges that train professional artists at the highest level – is to focus on mastery of

the technical skills of an art form. (In fairness, there are substantial differences in educational approaches between art forms and among conservatories, which have all, of course, adapted to contemporary developments in the arts and in the arts market. The original conservatories were medieval institutions that prepared artists for a lifetime of service to church or court patrons. That model of patronage, of course, disappeared along with indentured servitude, and the biggest trend in contemporary art may be to blur the boundaries among the art forms. But the ideal of the artist as technical virtuoso, trained to create work to please their patrons, has remained powerful, stronger in some art forms than others, but strong in all.)

Nonetheless, it is clear that arts integration is a growing phenomenon, increasingly embraced by schools and arts organizations that are overcoming their resistance to the idea of integration and finding strategies to compensate for their capacity limitations. In 1999, the Kennedy Center, which has long played an important role in advancing arts education in schools because of its national stature, piloted a sustained set of partnerships with a small number of elementary schools that made arts integration a central element. A decade later it validated the approach with a conference and report that stressed arts integration as a strategy for deeper learning that was aligned with the key principles of good teaching. (Education Department, Kennedy Center for the Performing Arts, 2009)

A new report from the President’s Committee on the Arts and Humanities is the first federal report to credit arts integration as a significant innovation. It recommends developing arts integration is a strategic approach to “winning America’s future through creative schools.” Education Secretary Arne Duncan contributed the report’s introduction and wrote approvingly about the use of songs in in his own children’s science and history lessons. He also recalled research that indicated that arts integration in Chicago schools, where he was previously CEO, “brought local artists and teachers into schools to integrate curriculum with other academic subjects.” Duncan wrote, “Studies showed that students...performed better on standardized tests than students who attended schools that did not integrate arts and sciences. Perhaps as important...artists made positive changes in the school’s culture, creating environments where students thrive academically, socially, and artistically.” (President’s Committee on the Arts and Humanities, 2011) We found serious interest in arts integration in every study site, and great accomplishment in many of them.

Nearly two-thirds of survey respondents who teach in schools indicated that “integrating arts instruction with other subjects” was of high or highest importance to their work, almost twice as many as those that indicated “teaching local or state arts standards” was of high or highest importance.

TAs told us that they felt that they lacked adequate understanding of some of the subjects with which they integrated the arts, so they needed to rely on classroom teachers who have experience and expertise in the other subjects. Yet just half of those who taught in schools indicated that “partnering with a classroom teacher” was of high or highest importance, considerably less than the two-thirds who said they practice arts integration. Serious collaboration with teachers would seem to be vital to meaningful arts integration, given artists’ lack of expertise in other subjects, so our survey results leave a clouded picture of how some artists manage curriculum integration. Indeed, they are likely to suggest that some of what TAs think of as arts integration is something less than the real thing.

Nonetheless, we interviewed many artists, classroom teachers, and arts specialists who described integrated lessons and units of study in some detail, usually with great enthusiasm. Those descriptions invariably described collaborations, often quite extensive, among teachers and artists. Our interviews also revealed a high level of interest in the idea of arts integration among school administrators and funders, though we were only occasionally given the impression that administrators had developed policies to support arts integration in schools.

Speaking of teachers who had participated in arts integrated professional development, the visual and performing arts manager for Seattle Public Schools told us that teachers “get better at teaching an art form *and* they get better at teaching in general because of our arts professional development.” The director of an education philanthropy who co-chairs Boston’s arts education expansion initiative told us, “We believe that curricular integration of the arts builds capacity across schools and at the district level. It helps schools think differently about the value of arts.”

A district arts education consultant for a Los Angeles County district described the growth of arts integration in her district. “We have this arts integration partnership we are doing with the Music Center. This past summer we had 29 elementary teachers and 1 middle school teacher going through the program. The institute uses the Music Center’s approach to art professional development – where you use a piece of art (whether it’s visual, music, theater or dance) and you use that as a means to teach many different lenses, many different concepts through it. This year we are going to expand it to add another about 26 teachers, so then there will be 56 teachers in the district and we are expanding more into the middle school. The idea is some controlled growth toward a culture that has the arts integration perspective.”

The director of arts education for the Cambridge public schools, a district just across the river from Boston that has a robust arts education program, nearly three times more arts specialists per student than

Boston, and a commitment to hiring teaching artists as well, told us, “Almost everything I do integrates the arts....even doing my annual budget. I’m an artist and the arts are how I think things through and solve problems. My budget is a kind of giant mural in my office while I’m working on it. So I’m not allergic to arts integration, but I am allergic to the idea that that integration is *all* we need to do. There are things we learn in English that are important all by themselves. And things in music that are important all by themselves.” Her balanced approach to disciplinary and integrated arts education – both/and rather than either/or – was typical of what we heard from advocates of arts integration in all of the study sites. No one interviewed in any study site advocated integrated instruction as the *only* approach to teaching the arts in schools.

We found efforts to introduce integrated arts instruction in every one of our dozen study sites. Sometimes they were advanced by individual teaching artists in sites that had relatively little arts education in schools, like San Bernardino; sometimes by classroom teachers in schools that had few arts specialists, as in Santa Cruz. The larger districts all had formal initiatives that promoted arts integration, at least to some degree. Those efforts reflect the complex realities of the politics of school reform, governance, and change that create contradictory pressures – to provide standards-based sequential instruction in the art forms on one hand, and to use the arts to improve student performance in other subjects on the other.

Some school administrators see arts integration as a pragmatic response to the extreme limits of time and resources for arts education in schools, a way to cover more material in less time. A county education superintendent in California told us that he favored arts programs in regular classrooms over “standalone” arts instruction as a more economical approach that does not, for example, require the purchase of instruments for music, as would band or orchestra programs. He added, though, that he also saw pedagogical advantages to arts integration. “Teachers need to integrate subjects to expand student development and receptivity. Music and math complement each other... many subjects do. An art component with social studies helps reinforce understanding.” He recalled how, in his teaching days, he had assigned an art project while teaching a unit on ancient Egypt. It helped students “understand symbolism and color found in the pyramids.” The arts coordinator from the same county told us, “Separating English from social studies or visual arts from science doesn’t really make a lot of sense. They really do connect and inform each other. Kids just learn better when they make connections. That kind of creative and non-linear thinking goes along with the arts as part of education.”

In the rough and tumble of school policy and governance, if the arts can deepen learning and improve student performance in the tested subjects for which the schools are accountable, those administrators

implied that they are more likely to be retained in the curriculum. The former director of a program that worked in schools in Central Falls, Rhode Island, outside Providence, was quite clear: “I would say that if we were just an arts education program, we would have had a lot of difficulty getting into the schools. But because we were focused on literacy, that gave us the common language to talk to school district supervisors. That allowed us to be district wide rather than just something in a few classrooms.”

Arts integration in study sites

In Chicago, several arts integration initiatives are structured around long-term partnerships between arts organizations and schools, artists and teachers. These are supported by private philanthropy and federal grant dollars in a significant number of schools. There are about sixty elementary “fine and performing arts magnet cluster” schools (known as FPAMC schools) to which the district has committed to enhancing arts education, with a focus on arts integration. Each FPAMC school gets an added half-time arts position and a small sum for arts supplies. Arts specialists in FPAMC schools are expected to provide leadership to develop rich arts education in their school, and they receive professional development support from one of the leading arts education organizations in Chicago, CAPE, which pioneered arts integration in the 1990s.

Under Superintendent Ron Huberman, CPS fiercely embraced a “data driven” management model that placed even more than characteristic emphasis on test results as the singular assessment of student progress and school success or failure. (Huberman resigned as superintendent in November, 2010.) FPAMC schools are measured by the same tests as all other CPS schools, so the district’s FPAMC manager explained that integrated instruction (in FPAMC schools) is centered on what students have problems with on the tests. “We really want to see transference of skills” from the arts to those problem areas. He was especially pleased that math scores in FPAMC schools were somewhat better than schools in the math/science and technology magnet clusters.

On the other hand, CPS’ Office of Arts Education makes disciplinary arts education its highest priority. The Office released in 2009 a detailed *Chicago Guide for Teaching and Learning in the Arts*, “a comprehensive curriculum framework for music, theater, dance and visual arts education.” It includes “a sequential PreK-12 scope and sequence for each discipline.” The *Guide* also includes a section on arts integration, called “Making Connections,” but it is far less developed than the individual disciplinary frameworks.

Alameda County, across the Bay from San Francisco, has also committed itself to partnerships between schools and arts organizations. It provides professional development for teachers, artists, and arts

specialists and offers a certificate to those who take courses developed in collaboration with the Center for Art in Public Life at the California College of the Arts, and now managed by the Alliance for Arts Learning Leadership at the Alameda County Office of Education. There are courses on arts integration, collaborative curriculum design, assessment, as well as elective courses. The program encourages “schools and local districts to send teams to develop their own capacity to lead professional development locally, and arts organizations can to send their education directors, who can then train their TAs,” the county arts learning coordinator told us. “Our classes are overflowing.”

She stresses, “You can’t have quality arts integration if you don’t have quality learning in the arts! Right? So, arts specialists, that’s their job – to work in schools and teach art, and to have quality arts classrooms. Teaching artists bring similar things into the regular classrooms. It can be just discrete arts instruction, but there’s more. They have a special role in arts integration. We’ve been working with teaching artists all this time on how to work with the classroom teacher, so that she can extend it and do more of it. A coaching and modeling kind of approach that we’ve developed over the years. Teaching artists are taking on a new role.”

The Los Angeles Unified School District, the nation’s second largest, recently completed ten years of work to bring “substantive and sequential education in dance, music, theater, and visual arts” to all elementary school classrooms by adding arts specialists to school faculties, providing professional development in the arts to classroom teachers to aid their efforts to close the achievement gap, and supporting a broad network of partnerships between arts organizations and schools. The district made progress year-by-year for a decade, adding additional arts specialists and an array of partnerships between schools and arts organizations before deep budget cuts followed the 2008 recession. Contracts for the partnerships were discontinued, and there have been teacher layoffs as well. Nonetheless, a new plan was unanimously approved by the district board in 2011 making arts integration an explicit purpose of its work. It calls for “authentic integration of the arts in literacy and numeracy across the curriculum to increase access to the core curriculum, deepen engagement and persistence, and nurture student natural affinities and multiple intelligences.” (LAUSD Arts Education Branch, 2011)

A parallel effort has been mounted by the LA County Arts Commission to expand arts education in the county’s 91 school districts by supporting development of arts education plans, professional development, and funding for partnerships between schools and arts organizations that have gone through the Commission’s Arts for All training. Arts for All urges both disciplinary and integrated strategies of instruction.

The chief academic officer for Seattle schools was pleased that “art is not just relegated to art class, the 45 minutes, however often we have it, but that teachers see a way that they can use the arts through whatever content area they’re teaching. That’s becoming a higher priority, even as we try harder to teach the arts EALRs” (the state’s standards, or Essential Academic Learning Requirements). The district’s visual and performing arts manager was a fine arts major in college. As a fifth grade teacher, she “saw how arts integration impacted my kids because I integrated as a regular teaching strategy. It was transformative for my students, so I wanted to do this on a larger scale and left teaching for a broader impact on children.”

Efforts were also underway in San Diego (through the work of Center Artes at California State University San Marcos), Seattle (through work at Arts Impact, a professional development program for classroom teachers at the Puget Sound Educational District, Arts Corps, the largest arts education partner with schools in Seattle, Book It Repertory Theater, and other arts organizations that work with the schools), San Francisco, and Central Falls, outside Providence, where an experienced theater teaching artist was hired by the district to develop English literacy skills among English language learners, about a quarter of the district’s students.

Seattle is also where Young Audiences is working on creating integrated curriculum units designed to be used widely by classroom teachers in schools everywhere, with or without TAs present, to extend the scale of integrated arts education quickly. The development team is led by University of Washington cognitive scientist John Bransford and includes a veteran teaching artist. It is developing and testing units of study to promote discrete literacy skills – including story elements, inferences, connections, vocabulary, and point of view – by integrating theater, visual art, music, and dance with language arts curriculum.

TAs and the practice of arts integration – low-hanging fruit and limits

Teaching artists are not in schools full-time or year-round, of course. They may have just a period or two a week with a classroom for a month or three, only occasionally more. So their approach to integration must be focused and limited. They usually work closely with a classroom teacher, occasionally with an arts specialist. TA and teacher jointly select a concept to explore through an integrated unit, and plan the unit together. Since literacy and numeracy are top priorities in most schools, the units are often, though certainly not always, integrated with language or math skills and concepts. Though we did not collect quantitative data on this question, we did get the distinct impression from interviews that arts integration is most frequently practiced with language arts. That appears to be where the low-hanging fruit is for arts integration in schools. Schools and teachers need

help with language arts, and more artists feel more at home in language arts than, say, science, math, or history. Language is inevitably involved in studying every art form, and text is frequently an element in contemporary arts practice, so integration of the arts with language arts is less of a stretch than it is for some other subjects. Teaching responsibilities are usually shared by the artist and the teacher. In some programs, the sharing is highly structured and designed to prepare the teacher to repeat the unit without the artist in the future.

TAs and managers explained that integrated units are most often orchestrated around a variation of what they alternately called a “big idea,” “inquiry question,” or “generative concept” selected for a combination of reasons: authentic connections to students’ lives and experiences; an association with required curriculum; important local events or issues; personal interest by the artist and teacher. The best big ideas are both student-centered and deeply cognitive. A program manager in Chicago stressed the importance of selecting big ideas in which integration moves in both directions. “We want to develop units that work like two-way streets. Not just visual arts in the service of literacy, but reading strong works of literature to inspire student art, and making art that deepens understanding of the literature.”

One TA described a particularly successful (and complex) unit that she did over just five weeks with third graders in a public school. The big idea in this case was structure – “structure in architecture, government, the human body, and in performance” – a highly abstract idea for a class of 8 and 9 year-olds. She worked with two classroom teachers and an architect. “As teachers, we worked to connect our vocabulary. When I taught a lesson on balance in performance and movement, I referenced the architect’s lesson on skyscrapers. I used the architectural structures to teach shape and stage picture in my performance class. We completed the residency with a sharing called ‘Seven Short Plays about Structure’ that included pieces titled ‘Thinking Like Frank Gehry: an Improvisation’ and ‘Compression and Tension’ set to David Bowie’s ‘Under Pressure.’ Students developed these pieces in collaboration with each other and me. They used text, movement and images of their own devising to highlight what they learned of structure. We worked to develop an awareness of audience perspective as we revised and edited the pieces.”

A visual artist told us about a unit focused on “survival.” “Most of the students started out saying they didn’t know anything about survival, didn’t even know what it meant. But we kept working on this idea of survival, and some portrait ideas start to come out of it. We assigned them to interview family members, to see if there were survival stories in their families, stories about someone who went through something horrible and survived. The stories start coming in, and the students start to share them. They

were different and really interesting, and the kids started writing about them. It's meaningful stuff, writing about a story that has some connection to their lives or to their family. It brings out their inner voice because they really care about these stories. They really cared about the portraits they make to go with the stories, and they worked so hard on them."

A fourth grader described his experience moving back and forth between visual and written media in an arts integrated unit led by a photographer: "First we worked from a story to help us get ideas for photos. Then we used our pictures to help us come up with our own new story. We wrote our stories and illustrated them with our photos, and displayed our final work in the hallway." (Wanek, 2009)

The director of the Central Falls program focused on the arts and literacy opined, "The worst literacy programs are the ones that are called literacy programs. Too often that means doing rudimentary sound symbol relationships, grammar, vocabulary development, and boring independent reading stuff. When you fuse the arts and literacy together, it signals everyone that we're going to do something new. It automatically makes the classroom a more innovative and dynamic place – no matter which disciplines or art forms you put together. It shakes everyone out of their comfort zone, and tells the kids something is really going to happen here! We all have to think about how these things might be fused. Everyone does. Students, teachers, and artists. It is that kind of collaborative effort that leads to much more innovative educational environments." Arts integration frames teaching in any subject as a creative practice that begins, just as art does, from a place of "not knowing." Like art, it starts with questions, not answers.

Going deeper in math

A poet working for Project AIM, a middle school arts integration program of Columbia College Chicago's Center for Community Arts Partnerships, described working with a school math teacher: "This was a highly interdisciplinary project, looking at two language systems – poetic and mathematical – and where they might meet. I couldn't have done this without a very capable math teacher, who was just as excited about math as I am about poetry. The result was really cool experimental poetry we couldn't have done without engaging the math perspective. I didn't really know how to talk about math, but I had a great partner. I learned about function rules and zero pairs, and realized those mathematical concepts had something poetic about them. The result was a fabulous collection of experimental student poetry that was grounded in math concepts. It was amazing!"

Project AIM's director elaborated on the same unit: "They thought they might get some traction by asking students what they were angry about. The idea was that they could 'rant' about it in a poem, but

that the poem had to include the results of mathematical research. They needed to use statistics, percentages, and or other math concepts to show why they were mad. Another teaching artist who is part of our team recited a poem for them that exemplified how this works. The students loved her poem-rant, and they saw how math made it stronger. So they were motivated to do research and use math to show why they were mad. The math made the poems stronger and more meaningful. Thinking about things they were mad about and writing poems about them made students think about math and research in a positive way. The professional poet showed them that math matters in the world – in their world. The numbers – say about child abuse and violence – are horrifying, but numbers can be changed. So that is one example where the math content made the artistic expression stronger. What I often say is that good teaching is good teaching, and there is good teaching that happens in the art room with the arts specialists and there is good teaching in the arts integrated classroom. Good teaching should be rich in content, it should give students time to think and make thoughtful revisions of their work, it should result in finished products those students and their teachers can be proud of.”

An integrated unit in a school with a 95 percent poverty rate linked middle school math concepts — ratios, proportion, measurement, and patterns—to impressionist paintings. The unit excited a museum educator at the Art Institute of Chicago, which has a fine impressionist collection, and the museum uploaded her blog about it:

When I work with K-12 teachers in the museum, one of the most common things we discuss is how to make connections between art works and different subject areas. Although language arts and social studies curriculum connections are seemingly endless...linking other subjects like math to art can be challenging. [We] explore[d] this question recently with a brilliant group of teaching artists from Project AIM...We brainstormed new ways to connect the “big ideas” of middle school math—ratios, proportion, series, symbols, measurement, patterns, and relationships—to art concepts.

...When asked to choose an artwork that represented math concepts, [teacher] Luke [Albrecht] skipped the typical choices (tessellations, works with obvious geometric shapes and angles) and instead went for Monet’s *Stacks of Wheat*. What do these paintings have to do with math? Well, plenty, according to Luke. They are an example of a data set: multiple representations of the same phenomenon at different moments in time. By comparing the effects Monet created in each painting we can see patterns and make predictions about the future, just as mathematicians do when they create a graph or an algebraic equation....Understanding math is all about seeing relationships; so is

understanding painting. “Teaching math through arts integration is an amazing and effective way for students to learn. It addresses math in a social context that kids can really relate to,” he observed. Teachers like this inspire me to think about how works in the Art Institute collection can support classroom learning in increasingly creative and complex ways. (Murray, 2010)

Clearly the connections between Monet and math are real and exciting for museum educators. But, according to teacher Albrecht, they successfully engaged low-income students in both math and visual art as well.

Art for art’s sake?

Not all of the key informants we interviewed had positive opinions of arts integration. Some were seriously critical. Some of those worked in venues or for organizations in which there was simply less call for an integrated approach than there may be in schools. Most students in community music schools aim to learn technical skills to play an instrument, sing, or compose. There is no requirement that they also learn math and no pressing reasons to teach it in the music classes. From their perspective, arts integration seems a distraction from a focused purpose. The director of education for one large community music school told us, “No. Not interested in songs and math. I don’t believe in it. Just music for its own sake. Even when we work with public schools, our musicians develop the curriculum on their own, not with the teachers. I mean if the teacher’s doing a unit on the prairie, we might include songs about the prairie, but that’s the limit.”

Music for its own sake or art for arts’ sake is a prevalent value in the world of arts education. It reflects a serious concern that integrating the arts with the teaching of other subjects may reduce them to a subordinate status, what several informants called a “handmaiden” to the other subjects in the curriculum. A Boston drummer who works both in and out of schools argued, “Arts integration devalues the arts. You don’t use math to teach piano, but you use piano to teach math. At best, arts integration is a stopgap when resources are limited. It pleases funders, I think, but it feels contrived to me. Teaching music is super complicated. Pairing it with another subject and weaving them together? That’s no mean feat! There are very few people who can really do that artfully and teach both subjects. When a teacher asks me how we can integrate drums into learning about the Korean War – that’s really happened! – I’m like, ‘You’ve got to be kidding!’ The kids want to drum! For most of them, it’s the first time they’ve ever played an instrument, and I’m not inclined to lecture them about ratios and fractions and how it relates to rhythm. It’s painful.”

The drummer's first point is that high quality arts integration is difficult to do and that the failures trivialize the arts. Advocates of arts integration would agree. The administrator of Chicago's FPAMC schools told us, "Arts integration demands more of teachers and artists – more planning, documentation, working more seriously." The director of the arts and literacy program in Central Falls told us, "If you integrate the arts with another subject area, you have to teach both the subject and the art form. They can complement each other, but it means less time for both subjects. It is hard to do two things full-force at once. But there is something about the idea of crossing disciplines or boundaries that is very freeing and unlocks energy for learning that just isn't there when you are bound by a single discipline." It is important to recognize that there is some trade-off, but in his judgment, it is well worth it.

Developing curriculum like the Stacks of Wheat/algebra unit did demand more of teachers and teaching artists. It is sophisticated and deep. It trivialized neither the math nor the art, engaged students in a low-income and low-performing school in serious mathematical thinking, careful and thoughtful exploration of important art works, *and* it demonstrated to low-income students that an art museum can be a valuable resource for learning and expanding their perspectives on the world.

The sad truth, of course, is that the arts are already trivialized in schools – to the point of near extinction in many. Arts integration, when well executed, reverses that more fundamental trivialization by demonstrating the cognitive value of the arts and their power to deepen learning.

Finding the elegant fit

The drummer's second point is that the joy students get from making art – banging out rhythms on drums in his case – is desperately needed in schools and by students, many of whom find little or no joy in their school experiences. Again, arts integration advocates would not disagree. In fact, whether they practice arts integration or not, our survey results showed that TAs' most important objective is teaching students how to work in the art form. More than a few pointed out that the joy and engagement students often find in making art can be a gateway to meaningful learning in other domains. That is one of the reasons for arts integration. Marrying drumming to the history of the Korean War, though, seems like an unlikely and inappropriate connection, a shotgun marriage that short-circuited what arts integration pioneers Arnold Aprill, Gail Burnaford, and Cynthia Weiss call "a search for an elegant fit." (Aprill, Burnaford, & Weiss, 2001) The fit between drumming and the Korean War was anything but elegant, and the unit misrepresents and trivializes arts *integration* by associating it with lessons in which the components have no authentic relationship to each other.

Other critics of arts integration were concerned that it might be a second best alternative to disciplinary arts education. An Oakland principal, who is a strong advocate for arts education in her low-income school, worried that “poor children need art. Maybe they need it even more than rich children. I don’t want the rich students to get the arts while my children get a denatured substitute designed to raise test scores.”

Her concern is legitimate, given what the data says about declining levels of arts education in schools serving black and Latino children. But arts integration and the work TAs do in schools is not an alternative to disciplinary arts education from the perspective of its practitioners. TAs cannot be expected to provide consistent instruction on musical instruments or AP classes in studio art, for example. The time and intensity of focus required for those dimensions of arts education are beyond the structural limits of TAs’ work in schools. Providing that kind of arts instruction is and should be the responsibility of full-time faculty, not TAs. That kind of disciplinary instruction may sometimes lend itself to interdisciplinary learning, and there is no reason specialists should strictly limit their instruction to the arts disciplines. But TAs’ work in schools, and integrated instruction in particular, were not conceptualized by any of those we interviewed as *substitutes* for disciplinary instruction.

Dumbing-down and smarting-up the arts

Arts integration, like instruction in any subject, can be “dumbed down.” So can disciplinary arts instruction. Several informants pointed to ever-so-common Thanksgiving turkey cutouts in primary grade visual art classes as evidence of the level of some conventional school arts instruction, much as the Getty did in promoting DBAE. “Those lessons are ‘turkeys’ in more ways than one,” joked a visual artist in Bakersfield. The director of Chicago’s Project AIM told us, “What matters most is good instruction. Period. Frankly, I’ve gotten to the point where I’m not sure I want to call it integration any more. I want to understand what good instruction looks like in schools and make sure that’s what we do.” A program manager in the Seattle area, sensitive to the criticism that arts integration degrades arts learning, calls the approach of her program “arts infusion” to telegraph that she is interested in learning that has real substance. “We identify concepts within an arts discipline and another core content area that are validly shared by both disciplines. That is in contrast to, say, doing a play about a social studies topic and learning some theater skills and concepts as well as some social studies content.” The term elegant fit itself suggests that there is an aesthetic dimension to developing arts integrated – or infused – curriculum that enriches both domains.

That two content areas can ‘share concepts’ suggests, as we have seen in other examples, an awareness that good instruction involves thoughtfully moving minds from domain to domain, a kind of cognitive

choreography. An early and generative exploration of this notion was the idea that integration was about identifying and activating “parallel processes” in an art form and another subject. That term was first used by artists and teachers working in Chicago schools for CAPE in the 1990s. It refers to the *mental and physical processes* shared by or closely related across arts disciplines and other subjects, rather than ideas or concepts. (Burnaford, Aprill, & Weiss, 2001)

There are processes, for example, that precede the acts of writing and art making – like reading good literature and looking at art works, examining personal responses to those works, telling stories to others and describing art works to others.

There are processes involved in the acts of writing and making art – visualization or seeing something in the mind’s eye, brainstorming or improvising visual and story ideas, sketching, journaling or drafting, researching, sharing sketches or drafts with others, comparing sketches and drafts with original intentions, revising and refining, writing second drafts, adding details, and finishing.

And there are processes that are shared after the work has been completed – publishing the writing or exhibiting the art, sharing with an audience, critiquing the work, reflecting on the experience, and deepening personal connections to and through the work. (Weiss & Lichtenstein, 2008)

There is surely real value in using, for example, songs to help students remember the multiplication tables. But the practitioners of arts integration with whom we spoke, insisted that good arts integration can go much farther than that sort of mnemonic device when it is structured around meaningful concepts, themes, ideas, and parallel processes.

Of course, “doing a play about a social studies topic,” was exactly what Nilaja Sun did with her students in the Bronx, and when done well, it is not “dumbed down” in the least. The director of Alameda County’s Alliance for Arts Education and Leadership told us, “Art is always *about* something, even when it is abstract.” Artists are constantly exploring meaningful ideas and concepts from other domains in their work.

The distinction between disciplinary and integrated arts instruction actually begins falling away as soon as instruction moves beyond a focus on the techniques and tools of the art form and on to the making of work that is “about something,” and has personal, social, emotional, or aesthetic meaning and purpose. Arnold Aprill, the founding and creative director of CAPE, a veteran TA and theater artist, explained how his thinking about the distinctions has changed over the years. “In the beginning, I thought integration was about content, which was the academic subject, and pedagogy, which was the art. In

other words, I thought it was about teaching a subject ‘through the arts.’ I was prejudiced about conventional arts instruction because it was just about the arts. But when we started working with arts specialists who did really good disciplinary instruction, we found their students’ work was just as interesting as the work students did with TAs who did integrated instruction. There was still that movement back and forth between the subject of the work and the work itself that is how people learn.”

Instructional and advocacy strategies

Our key informants’ divergent responses to our questions about integration reflect a long-standing debate within the world of arts education about arts integration. While the debate has been cast as a disagreement about the rigor and integrity of arts integration as a pedagogical strategy, it may actually be about its use as an advocacy strategy. Given the extreme focus on test scores in reading and math, and given the evidence that policymakers do not view the arts as academically or cognitively valuable, some arts education advocates seized on research findings from the 1990s that showed students who had more experience with the arts did better in school, had higher SAT scores, and that there appeared to be meaningful correlations between math and music learning. For a time there was serious interest in the “Mozart effect,” a research finding that just listening to Mozart raised scores on a test of spatial temporal reasoning, which is central to mathematical thinking. Most of the research was not about arts integration per se, but about the effects of arts education or arts experiences on student achievement in general or in particular subjects.

Arts integration became associated with the advocacy strategy because the connections between arts learning and learning in other subjects were most *obvious and intentional* in arts integrated instruction.

Highlighting those findings alarmed some in the field. They were uncertain of the scientific credibility of the findings, and they worried that if education policymakers embraced the arts to raise student performance in other subjects, rather than their intrinsic value to students, policymakers would be likely to cut the arts once again when another promising technique came along to raise test scores. (Winner & Hetland, 2000)

Advocates of both disciplinary and integrated strategies of instruction seem equally concerned with the provision of quality instruction, though. Both sometimes have exhibited an unfortunate, but human, tendency to cite “dumbed down” practice by those in the other camp, as if it were representative of *all* practice in that camp. Robust descriptions of good instruction – both integrated and disciplinary – suggest that the differences between the camps are not as great as they have seemed over the course of the debate. The story about color that opened this section is, of course, a story about drawing

instruction that took a disciplinary approach, but that quite naturally integrated language instruction with drawing. Sun's *No Child...* demonstrates that disciplinary theater instruction *is* naturally integrated in powerful ways with concepts and ideas from language arts, of course, and social science and philosophy, when the subject of the play under study and in production engages ideas from those domains.

Because text is so central to theater, the connections between theater and the daily work of schools on reading and writing may seem more obvious and natural than the connections of other art forms, especially those in which text plays a smaller role. Language skills are critical in all of the art forms, though. And while the connections between math and music have been frequently elaborated, many of the core concepts in science and mathematics – scale, relationships, patterns, structure, change, and chance – are critical in all art forms. Rich explorations of those concepts are possible in dance and visual art as well.

Here is an example: A third grade teacher in a tough low-income urban school described his experiences with dancers from Hubbard Street Dance Chicago that began with work on third grade science curriculum about water. “We made up dances that were based on the water cycle, and we wrote haiku poems about water and the water cycle. Then we made dances about the haikus. Now it seems like I can integrate some kind of movement into every lesson. We’re doing simple machines now, and before that it was objects and motion. It sets them up for learning about plants. Doing dance, integrating motion into learning about these things, physicalizes the conceptual knowledge so they’ll truly understand it. They’ll know that things are rotating and moving in different ways. They will see it and feel it in their minds. Truly know it.” That is what cognitive scientists refer to as embodied or kinesthetic learning.

When dancers began working with that teacher, his school was on probationary status because its test scores were so low, and, like too many low-income schools, it was a chaotic environment. One dancer said, “The first day we were there, we met with the principal, and he said, ‘I’m sorry, but the playground equipment was set on fire today. I hope you can be okay with us starting ten minutes late.’ And we were like, ‘oh, okay.’” It was a school in which yelling at the children was the norm in most classrooms, including the third grade. By the second year of integrated dance work there, though, there was no more yelling in that third grade classroom. “It was completely gone, altogether. It is amazing, the respect that his kids now have for him because he is not the dictator of the classroom, but he is the facilitator.” As the teacher explained, “Now I’m more positive. The children are used to discouragement. That’s the demographic I teach. All day long they are told discouraging things. Being

positive takes a little bit more commitment, but in the end you get something out of it that you really want.”

Another teacher explained, “I think at so many schools right now it’s not about learning at all. Everyone seems shut down, and this work opens us up. It opens us up as teachers first and then hopefully opens our students up too.” “Opening up” involves both teachers and students becoming far more aware of their own bodies and how they move through space. Classroom sessions begin with warm-ups, often something called the Brain Dance, an exercise that recapitulates an infant’s discovery and development of its movement capacities. Classes often end with students writing journal reflections about the content of the day’s lesson and the movements they have made. “Then at the beginning of the class the next week, we’ll have a couple of students read from their journals. Today we used the journal reading to suggest movements. Then we’ll introduce the content of the day’s lesson. Today, we used a game to explore different types of energy. Then we had students work in small groups to develop movements about energy on their own. Then, they show it to the class and ask for some reflection on it from the audience.”

The arts integration described by those dancers and teacher seems anything but dumbed down. It is complex, and it is true to the meaning of the word “integrate,” which means “to make into a whole by bringing all parts together; unify.” It is rich enough to have affected students, teachers, and dancers in powerful ways. It is sophisticated, and balances dance and science learning without making either subordinate for long. Indeed, the Brain Dance warm-up they described is a clear indication that dance instruction itself benefits from current learning in developmental neuroscience, yet another indication that the arts are not isolated in a domain of their own, but networked with learning in other domains.

Arts integration and learning communities

Developing that level of practice took years of diligent effort by artists, program managers, and teachers. It did not come easily or overnight. Hubbard Street deliberately built a learning community among the adult players – dancers and teachers – through thoughtful professional development that modeled how they would work together in classrooms and demonstrated to the teachers how dance could help them become better teachers. That prepared them both to build learning communities in their classrooms that included students. One teacher described why he thinks he is a better teacher as a result. “I don’t want to get real emotional about this, but the program has truly revolutionized my teaching style. It has made me a real human to my students. I get out and dance with them, and show them that I have plenty to learn, too. The biggest thing for me was the professional development. I never had any professional development like that before! It has been so instrumental in me, addressing all of those

intelligences, and understanding how they fit together. You might learn about that in a book, but that's not the same." High quality arts integration is not just student centered and cognitive. It makes teachers learners as well, and is *teacher*-centered.

Formal professional development is not enough, though. Artists and teachers develop consistent and ongoing professional and personal relationships. Arts integration is social. At one school, a dancer explained their schedules allowed dancers to have lunch with teachers. "That gives us a chance to check in, but it also gives us a chance to be playful together and talk. That is a big part of this. The connection between the teacher and the teaching artist that's the heart of this work: We trust each other." A program manager explained further. "We stay with the same teachers year after year and become friends. I know about their personal life, they know about mine. We're on Facebook together, we know when things aren't working right or if something is up. To me that is a treasure. It's not about us as outsiders. We get the opportunity to really create a relationship together." A teacher added, "We go in as teachers with an idea in our mind, especially about curriculum and the timing of the curriculum. Obviously we're thinking about dance, but not really understanding it the way the artists do. There's a lot of back and forth. 'Is this going to work with our curriculum? How is this going to work with dance? Is this going to be meaningful to kids?' You have teachers who have ideas about what's going on in their classroom, and the teaching artists with their background. It is really important to have someone who's bringing those two things together, and that's what (the program manager) does. We don't leave there until they are both brought together. It does get messy, but you feel so good afterwards."

Another teacher added, "Then there is another word that we learned in teacher school not to say: fun. It makes the classroom fun. It's plain and simple. Fun is not on the standardized tests. It's not something an administrator can measure, but it is one thing that the kids really look forward to. My students don't have many opportunities. They are not in Little League. They do not have dance classes. They do not have music. This is where they get it." Arts integration can be just as much fun as banging on a drum, perhaps more.

Arts integration has attracted interest from educators, school administrators, and arts educators in every one of our study sites. The dynamic examples our informants described to us, like the dance and science work above, seem far more substantial and serious about arts learning than skeptical critics of integration fear. It is hard to judge how powerful arts integration might be from the relatively few mature examples in our study sites, though. Despite their achievements, they are seriously constrained by limits of budget and time and by pressures to conform to conventional school norms of curriculum

and high stakes testing. The best examples we heard about involved artists who worked with some teachers, rarely all teachers, in a school, for just a few hours a week or less, and for just a few months or less. Those constraints naturally limit the practice to integrated units and lessons, far short of full blown arts integration across the whole curriculum. Nonetheless, arts integration, even within those limits, appears to have effects on students, teachers, TAs, and schools – changing the ways teachers teach, students learn, and TAs work. The challenge to expand that kind of practice to every classroom and all or most of the instruction in a school is enormous. But its transformational promise seems extraordinary, and teaching artists appear to be absolutely essential to unlocking that promise.

The Arts and Assessment: standardized and authentic

Artists make assessment of their own work an integral part of the artistic process. Artists question themselves, their ideas, and their skills constantly, from the moment an idea occurs through its execution and completion, and often beyond, as they consider the challenges it suggests for the next project. They ask questions at the start: Is this idea worth pursuing? Why? What do I hope to gain by doing it? How much does it matter to me? As the project begins to materialize, artists will draw sketches or write notes, talk about the idea with friends and colleagues. Those activities develop the project idea, and they also serve the assessment process. Are the sketches and notes progressing in ways that make the work more coherent, and move the project closer to the artists' intention? Does the intention itself need to be clarified or rethought? Did the friend respond to the idea with enthusiasm and interest? A theater director will gather a cast to read a scene around a table. The playwright listens in, and the whole group reviews the scene, line by line, afterward. Were there lines that did not make sense? Did the scene reveal something important about the characters and advance the story? The playwright takes notes, and makes script changes afterward. After a preview performance, the director asks the audience to stay for a few moments to reflect on their experience with the show, and further changes are made. A painter steps back from the canvas to consider how the piece is coming along. She closes her eyes a while, and when she opens them, she turns the canvas upside down and looks at it long and hard again. "Is the composition balanced? What if that red were redder?" The choreographer gives notes to a dancer who is having difficulty with a passage in rehearsal. "Why don't you try it this way?" he suggests. A band does a sound check before a show at a club. "Could you brighten the guitar a little?" they ask the sound technician, before deciding they like the sound the first way after all. A poet thinks about a single word, on and off, for hours, before deciding it is the right word, but in the wrong place. At the end of the process, all these artists wonder, "Is this work finished? Am I pleased with it? Did it reach my expectations and standards? How does it make me feel? Will it mean something to others? Is it ready to leave the studio or rehearsal hall and be seen in public?"

This kind of assessment requires a capacity to step back from the work at hand to focus attention on how it is progressing and on the process that is unfolding it. It is vital to projects that are substantial and evolve over time. It is formative assessment, aimed at learning incrementally from the project. It is *intended* to inform and improve the art work as it progresses. It is qualitative, requiring judgments in the absence of quantitative data, like many of the most important questions in life. It is personal,

requiring artists to take stock of and analyze their own progress and failures. And it is social, involving all those who contribute to the project, including the audience for the project in some cases.

Shirley Brice Heath researched the cognitive effects of high quality after-school programs for low-income teenagers in the 1990s. Heath, a linguistic anthropologist, tracked the development of linguistic patterns that demonstrated cognitive and social growth. It turned out that young people in high quality arts programs outpaced those in the best community service and athletic programs in the use of key linguistic indicators: “if-then” statements, “what if” questions, and “how about” prompts; their use of mental state verbs like “consider” or “understand”; and their use of modal verbs like “should” or “could.” “These linguistic capacities enable planning, demonstrate young people’s ability to show they are thinking, and also help them have the language to work together with firm resolution and in a respectful manner.” They also, as it happened, did better in school and across a broad range of developmental and behavioral variables. (Heath, 1999)

Heath was skeptical of her findings at first. Her study was not a randomized experiment, after all, and the teens that chose to participate in arts programs may have had other advantages that promoted their linguistic development. After spending three years testing that hypothesis, though, Heath concluded that it was the arts, not other advantages, which accelerated linguistic development. The process of doing ambitious arts projects in after-school programs called upon the teens to take on multiple responsible roles and solve complex problems. It required that they work closely with highly competent teaching artists for extended periods, and they encouraged, rather than constrained the teens' creativity. The variety of roles, the complexity of the problems, and the quality of the adult relationships were what drove the linguistic development.

What makes this significant to a discussion of assessment is that the language Heath found prevalent in the arts programs is the language of artistic assessment: language that questions and tests, proposes and considers, accepts and rejects. TAs bring their commitment to artistic assessment with them into the programs for which they work. *Assessment is fundamental to art making, and not an extrinsic diversion that is inserted into the process to satisfy administrators and evaluators.* The linguistic formulations Heath looked for are characteristic of assessment of creative, open-ended work that begins conceptually, and aims at a product of some kind – an exploration, experiment, research, or, of course, an art project.

Artistic assessment and school-based assessment

Assessment in the arts defies the essential characteristics of standardized testing, the prevailing school-based assessments. The arts value subjectivity, originality, and the creation of integrated whole products, while the standardized tests so widely used in schools require objectively right answers and a focus on particular bits of knowledge. The assessment Heath observed in the after-schools programs was formative and qualitative, not summative and quantitative, like standardized tests. It is centered on the students' work itself, rather than on the final learning outcomes, though student work is, of course, superb evidence of their learning.

A recent study of what excellence looks like in arts education found that “articulating what constitutes quality in arts learning experiences is challenging for most arts educators. The problem isn’t that they lack ideas about the nature of quality in their work, but rather that they have more ideas than can be captured in a few statements. Indeed, the depth of their experience and involvement in this work has led them to consider the great variety and complexity of the dimensions of quality in arts learning and teaching. These multiple dimensions of quality are both an indication of the richness of the learning experiences available to young people *and an indication of the challenge arts educators have in capturing the dimensionality of arts learning and teaching in assessments and evaluations.*” (Seidel, Tishman, Winner, Hetland, & Palmer, 2009)

Unlike math, which has a set of universal principals, the arts are a great bundle of many traditions, media, languages, and practices without a singular structure. There are multiple art disciplines and each is practiced in many different ways by cultures around the world, most of which are represented in the US population. There is no universal set of arts principles and skills that all could agree on and that could be measured by a standardized test, even one that, like the College Board’s Advanced Placement studio arts test, includes portfolio evaluation of student work. Standardized tests are summative, providing a snapshot of where students are from a narrow perspective at a given moment, while arts assessment is formative, ongoing, and, when regularly documented, can show student progress and growth. So long as standardized tests are the prevailing method for assessing student learning and so long as test results are also tied to structures of accountability – mostly punishments for failing to meet annual improvement goals – the arts will be disadvantaged and marginalized by testing. (Even in math, where there may be only one right answer to a question, there may be many ways to arrive at that answer through mathematical thinking. Critics of standardized testing in math are quick to point out that the answers alone do not tell nearly as much as when students show their work, which is why good math teachers insist on that. When students show their work in math, even if they arrive at a wrong

answer, the teacher is able to assess the quality of their mathematical thinking, where they have problems, and not just the proportion of right and wrong answers.)

TAs and other key informants were quite aware of the dynamic that tests propel. Not surprisingly, they were frequently critical of the testing regime that prevails in the schools. A few TAs complained that testing so dominated life in schools where they worked that test preparation commandeered school schedules, creating serious disruptions to arts instruction. A Chicago TA complained about such an experience but seemed to accept it as an unfortunate fact of life for an “outsider who teaches a second tier subject.”

“How could a multiple choice test possibly show students understand important concepts or use their knowledge to solve meaningful problems?” wondered a TA in Providence. We heard similar criticisms about standardized tests from every category of key informant – teachers, principals, school district administrators, funders, and program managers. All were well aware that standardized tests did not cover the arts at all. A TA from San Bernardino said that was an indication that schools did not think the arts were “important enough,” while a San Diego theater TA revealed a certain pride that arts learning was “too nuanced and complex” to be measured by a test.

TAs and other critics of standardized tests are certainly right that they do not take stock of much of what concerns good teachers. In particular, they do not help teachers identify learning problems for individual students as they arise. They do not suggest how their teaching practice can improve. They do not capture a picture of student learning that begins where the student started and shows their progress or growth. They do not involve students in assessing their own learning and progress. And they do not show whether students are capable of actually using what they learn to solve meaningful problems and demonstrate real understanding of underlying concepts.

That has not stopped some arts education pragmatists from attempting to develop assessment instruments to measure arts learning and align the arts with the dominant trend in education policy. With a hope that “what is measured is treasured” might extend to arts education, they have labored to craft tests that might capture the interest of education policymakers. They have not succeeded yet. A Santa Cruz art teacher described her experience with a group that made an effort to assess visual arts learning in California: “We ended up having a lot of internal tensions between a group that was very much in favor of art assessment because what’s measured gets funded, and a group, who were like, ‘you just cannot measure creativity, and you can’t measure creativity in a standardized test.’ The arguments

were so fierce, we could barely meet to work, so we ended up having two different groups. One worked on summative assessments, the other on formative assessments, and nothing much came out of it all.”

There are, of course, many reasons assessment is important, and many different kinds of assessment that add value to education. From the standpoint of learning, student assessment of their work – the kind of self-assessment that is intrinsic to art making – is among the most important. When it is integrated into the process of teaching and learning it exercises a set of metacognitive thinking skills that are characteristic of deep learning in all subjects, and it makes assessment a student-centered activity in a way that tests simply do not. When it is done by a group of students, whether working together on a project or on individual projects, assessment can become a part of transforming the class into a community.

It is also important that teachers and TAs assess student work. Careful analysis of student work is the best way to understand what they are learning. By making that a routine part of instructional practice, TAs are able to support students as problems arise. And documenting student work over time, showing evidence of their growth and development, is the best evidence of how well TAs and teachers are doing. Patterns that emerge from analysis of the documentation can identify problems in instructional practice so TAs can make adjustments as they go along. Done more broadly, by all of the TAs and teachers in a program, it can show patterns that are vital to understanding the efficacy and limits of programs, curriculum, and instructional strategies.

Assessment limitations

We saw evidence in our interviews that TAs and programs engaged in assessment at all these levels, but we did not see evidence that it was methodical or ubiquitous. Most commonly, TAs spoke of assessing the engagement of their students through visible and physical indicators – from their postures and the focus in their eyes, to their active participation in warm-ups and games, to the energy they invest in doing their work.

For some of the TAs and program directors with whom we spoke that is about as far as assessment went. Their deep misgivings about the dominance of standardized tests sometimes seemed to generalize to all kinds of assessment. TAs worried that any assessment would reduce the coherence and wholeness so essential to art to tiny pieces of knowledge and bits of technical skill, as standardized testing has tended to do in other subjects. A Seattle TA worried that assessment is concerned with “tangible evidence, while the arts are so often concerned with things that are intangible.” A Chicago TA who works in very low-performing schools was exasperated with conventional assessment of

student work. “I’ve got 26 fifth graders, and I’m teaching them haiku. Did they write a haiku? Did it have 17 syllables? Well, what about the students who have no idea what a syllable is before I walk into class? If they learn just that, they’ve come a ways.”

These objections may reveal the limits of some TAs’ understanding of assessment and their frustration with its practice in schools. After all, the assessment standard for students who do not know what syllables are might be whether they can now identify syllables, not whether they have crafted formally perfect haikus. And the whole point of the arts is to make intangibles, like feelings and ideas, tangible. Art is designed to give intangibles form and communicate their meanings. In other words, assessment appears to be a domain in which a great deal of work needs to be done with and by TAs. They have a great deal to offer, but they also have a great deal to learn.

Though TAs often seemed genuinely uncomfortable with assessment, and some virtually dismissed its relevance to their practice altogether, as artists they practice it in ways that are genuinely important to learning and to high level performance. As educators, Heath showed they routinely bring assessment into instruction that is student-centered and cognitive. When whole classes are engaged in the assessment of collaborative work or of each other’s work, it makes assessment a social process that enriches the class as a community. In other words, TAs bring an approach to assessment that is consistent with the characteristics of good teaching. That alone is a significant contribution, and particularly significant in schools, where that kind of assessment is quite unusual.

Having said that, we do not know how much of this kind of assessment TAs bring into the schools in which they work. The limited time they have with students naturally inhibits the kind of reflective processing at its center. Time is a precious commodity for TAs in schools. It is far more available in non-school programs, like those that Heath studied, where other activities do not compete. A dance TA from Bakersfield complained, “I really don’t do a lot of assessment. I have so much material to cover; I can’t do much in depth. How could I add assessment to all that in just a half-hour a week?” Nonetheless, we did see evidence that TAs do bring it to schools, despite those limits.

TAs in every study site described working in schools with students one-by-one, in small groups, and with the whole class to reflect on and assess the progress of work by individual students and the group. A Bay Area visual art TA described a typical class, saying, “I try to make sure everyone is on track and that they are getting what I’m trying to teach. The only way to do that is constant assessment. I spend no more than ten minutes talking about the lesson, introducing the theme of the day’s work. Then I am walking around and looking at what they are doing. Talking and interacting: ‘What do you think about

this? What do you think about that?’ I always tell kids that they can take five or ten minutes, find a place where they feel comfortable, research and look at their work, and then I’ll come by and talk about it with them. As I walk around assessing the kids, I will often find something that maybe I didn’t cover, or should have covered. Or I’ll notice that there is something a few of them are struggling with, so I will stop the class and address that issue. Then they’ll go back to work and continue. I usually stop my class once or twice so we can really talk about the process of learning, and if there is something that is not understood. Then I may need to re-cover or re-visit that lesson, so that we can continue and move on.”

The approaches to assessment that TAs use will vary, depending on the art discipline they teach. Some aspects of what that visual artist can do in a classroom are not possible in a theater classroom, but TAs did discuss assessment of:

- The arc of student learning over the course of the unit or project. TAs spoke of sharing this longer-term perspective with students to promote their inclination to assess their own progress over time.
- Student understanding of what they are learning – their ability to use what they have learned to solve problems.
- Students’ inclination to reflect on their own work and learning – metacognitive thinking.
- Student mastery of content, core ideas, skills, and vocabulary.
- Student contributions to the classroom community – their engagement with other students, teamwork, and inclination to promote learning for all by adding to the classroom discourse.
- Student attitudes toward school in general.
- And their own performance as teachers.

Better assessment, better learning

A couple of years ago CAPE surveyed the assessment practices of Chicago arts and arts education organizations that partner with schools. The survey revealed frequent “disconnects” between the objectives of the organizations’ educational work and their artistic mission and additional disconnects between educational programming and its assessment. Organizations frequently did not assess what they were actually most “interested and skilled at.” Arnold Aprill, CAPE’s founder and a veteran TA, explained, for example, that a theater organization dedicated to the production of new plays might teach and assess technical vocabulary of theater production, rather than teaching and assessing student playwriting. CAPE subsequently developed an approach to planning and executing meaningful

assessment organized around the mission of the organization and the priorities of its educational programming. “The starting point for assessment is a review of what we want to learn from assessment,” said Aprill. “Assessment needs to be aligned with the mission of the organization. Too often, organizations say that student voice is what matters most, but assess academic skills instead. Assessment needs to advance our understanding of student learning and our understanding of how to best teach what we care about.”

When assessment does that, TAs reconsider their reservations about assessment. A Seattle dance TA was told to start doing more formal assessment by a program manager, and she told us, “I was like, ‘This is going to be more work. This is going to change my planning process.’ But once we got into it, we realized we were already doing those things, we just had to call them out more clearly. We talked about it all year, and we agreed we weren’t really changing much at all. We were just being more intentional. In the end I think it freed us up to really teach what was most important.”

A LA visual art program manager reported, “Our program started using rubrics this year to measure student outcomes. They are very new, but we’re already getting interesting feedback, and they are working well. We have a lot of work to do [on assessment] as a community, and teaching artists should have input about what the rubrics should include. What are the important skills to measure? What can we expect kids to do in just one hour a week? So there’s a lot of fine-tuning to do. At this stage we’re not learning enough about our program impact, what students are learning, but teaching artists are reflecting deeply about what they are teaching and where it fits into the scheme of things. It helps teaching artists to align their curriculum with the state standards and to be very thoughtful about skill building.”

A TA working for the same program discussed a small-scale experiment with sample selection and assessment. “I’m collecting work and documenting all my conversations with just a couple of students in two classes. There are too many students in the classes to do that for all of them, but I can focus hard on a few, and learn a lot that helps them all. It makes their progress much clearer to me, and makes me more aware of where there are problems. It’s also made me realize that I already do a lot of assessment with the students by the way I talk to them in the classroom. I didn’t realize I was doing so much of it already.”

Others reported that their skepticism dissipated as they began more methodical assessment and found that they could use it to help determine if they were making progress toward their most important goals. A theater TA from Seattle, told us, “Our evaluation consultant asked us what our goals were, and I said,

‘I want them to find their voice.’ So the consultant asked, ‘What does that mean?’ I realized that I knew they were thinking for themselves when they disagreed with me. I *want* them to disagree with me. It is one thing when kids derail a lesson because they’re alienated. But it is another thing, a big thing, when kids disagree or derail you because they have a different idea of what that piece should be. That’s when learning is happening – when the student starts to push back. That’s more important than documenting whether they know about blocking and cheating out. It turns out it isn’t that hard to track it! We actually can see their growth.”

Exhibitions of student work and performances, like the play in *No Child...*, are often the culmination of TAs’ work with a group. The success of those final events, of course, is one measure of the success of TAs’ work, and they are also demonstrations of student learning on multiple levels. Final projects demonstrate student mastery of arts skills and social and emotional development as well – measures of students’ confidence and their capacity to take on responsibilities and roles in a collaborative effort. They often also demonstrate learning in other curricular domains. A program manager in Chicago looks for “variety in student work” as culminating events approach. “You can tell that a program is weak is if the kids work is all the same (when they do individual work). If they are doing a joint project, you can tell if it is weak if you see an adult aesthetic – something that the kids copy. So one thing we look for is variety and authentic expression by the students. We’ve had some of our best success when kids had choices of media or roles. Choice is a value because kids can’t learn good judgment without having choices. They need to make discriminations. What we look for as evidence that teachers are growing is that they are recording and documenting evidence of the kids thinking and learning. We’re not just interested in gorgeous final products; we’re interested in teachers capturing kids’ cognition along the way. We want to see evidence that teachers are curious about the kids’ cognition, and we want to see it on the wall.”

Project AIM, an arts integration program from Columbia College Chicago, works in middle schools. “This year we created many ways to get feedback directly from students about the experience of working with a teaching artist. We have developed student surveys and opportunities for reflection in group discussions, but one of the most powerful new processes we used this year were long interviews with the teaching artist and evaluator that gave students a chance to share their ideas and be listened to carefully. We learned so much from the students, and they seemed to love the experience as well, probably because we *really listened to them*.” Teachers selected a student from each of four categories – high, average, medium, and ‘other’ academic performers – for half hour interviews about what they learned and the quality of their experience in the program, which linked visual art with language arts. The interviews were conducted by the TA and a professional evaluator from the University of

Minnesota, Deb Ingram. They did twenty interviews in five classrooms. The interviews gave the TA the opportunity to see if students' perspectives on what they learned were aligned with their own, how the same lessons worked for diverse students, and to listen to students talk about what they found valuable in the unit. The questions were quite open-ended and encouraged students to think deeply about their own learning. One of their most significant findings was that the students enjoyed the interviews very much. A parent of one student subsequently contacted the evaluator. "He said his child had said, 'No one ever asks what he thinks,' and he felt in the interview that we really wanted to know."

The Reggio model

The Chicago Arts Partnerships in Education was inspired, in part, by the Italian early childhood education system in Reggio Emilia, Italy, which integrates the arts deeply into every aspect of its operation. The concerns we heard from so many TAs across the country – respect for student voice, interests, and existing knowledge, the centrality of meaning and relevance in curriculum, and the goals of creativity and learning for understanding – are in Reggio's educational DNA. Indeed, all Reggio classrooms are designed as studios. Art supplies and work space are always available to children. Curriculum is organized around projects, often suggested by the interests of students, and each school has on staff an *atelierista*, an artist serving as an in-house resource for all teachers – a full-time teaching artist.

Reggio makes documentation central to its practice, and CAPE has adapted the approach for its work in Chicago public schools. It documents original curriculum developed and delivered by teams of teachers and TAs and often focused on issues that influence the lives and experience of students. CAPE collects transcripts and notes, emails and journal entries from teachers and TAs, student drawings, audio recordings, photos and video of works in progress as well as final products, and teacher/TA planning documents. It uses the documentation to explore the effects of arts integration on teachers and students, which strategies of integration lead to positive results in students, and what interactions within arts integration trigger teachers to transform their practice. (Chicago Arts Partnerships in Education, 2011) By collecting so many kinds of documentation, CAPE is able to examine the connections between the planning process, instructional strategies, and the arc of student learning over time. Using the documentation to focus on a set of probing questions about their own practice, CAPE's assessment strategy is actually quite a lot like what artists do in their studios and rehearsal halls as they bring a new artwork into being. Curriculum and instruction is actually treated as if it were an art form itself.

CAPE relies extensively on digital media for documentation, and there are many examples at their website, <http://www.capeweb.org/>. The recent documentary film, *Digital Media: New Learners of the*

21st Century shows how some programs focused on digital media use social networking as a vehicle for assessment. Students can post works in progress and their classmates can comment and critique the work as it develops. Finished work can be saved in a digital portfolio, so students (and teachers) have a longitudinal record of their progress and learning. (Cooper, 2011) The potential of digital applications to make much more authentic approaches to assessment available to TAs and programs seems enormous.

Assessment, research, and advocacy

The foundation for much arts education advocacy is research that connects the arts to desirable student outcomes with strong statistical correlations. Many key informants are aware of this, but wonder which outcomes are most important. Surely outcomes in the two most widely tested subjects, reading and math, are important. School leaders and education policymakers figuratively live and die by those outcomes. It appears that some higher order skills – problem solving, critical thinking, and creativity – are of growing importance as well, but there is not yet meaningful consensus about exactly what these qualities are, how they might be measured, or how they are developed. Nonetheless, there is some early evidence that they also correlate positively with arts education, and there is a common sense connection between creativity and the arts that may seem more common sense and obvious than the connection between the arts and math, for example. There is also a broad range of behavioral outcomes that also seem to correlate with arts education – like school attendance, dropout rates, going on to college, and so forth.

A correlation is not a cause, however. Those that doubt the power of the arts are quick to point that out. Establishing a causal link between any sort of educational intervention, like arts education, and positive student outcomes is profoundly tricky. There is inevitably a time gap between the intervention and the outcomes, and there is a multiplicity of other factors in schools, families, and communities that can also affect student outcomes over that period, and those factors cannot be strictly and scientifically controlled and randomized. But assessment can illuminate larger correlative research findings, adding evidence that may help explain what lies behind the correlations, enriching hypotheses or contributing to new ones. Sometimes, unlike the statistical findings, assessments can show that *particular* interventions or inputs are closely related to *particular* outcomes. These may appear small and trivial, but as they accumulate they may turn out to be anything but trivial.

Why assess?

In the end, the justification for assessment is not that it may (or may not) support research findings that advance the cause of arts education. The justification is that they enrich teaching and learning.

Assessment is a critical problem in education, not just in arts education. It is an area in which schools need new ideas and creative strategies that genuinely advance teaching practice, support student learning better than a strict testing regime, and model the meta-cognitive reflection and commitment to excellence that is central to the artists' disposition. There are limits to the assessment strategies we heard about from TAs in our interviews. Some are structural, imposed by the short duration of their time with students. But they also reflect ambivalence of TAs and the programs for which they work.

Schools need assessment that is deeply integrated with learning, advances students' inclination to assess their own learning, and challenge themselves. They need assessment that is routine, so teachers are alerted to problems as they occur and do not leave behind students who are struggling. They need assessment that requires students to demonstrate their understanding of material by using what they know to solve a meaningful problem. That is why the kind of assessment that is so important to the arts belongs in schools. It contributes to making the school experience more student centered (is the student learning and what?), more cognitive (how do we know that they are learning?), and more social (as group reflection on students' work builds their commitments to each other).

The Partnership Trinity

“When I first started working in schools I worked with a teacher who really appreciated what I was doing, teaching poetry to her students. She liked what she saw happening, and just stepped out of my way,” said a TA from Chicago. “That was good and bad,” she continued. “We didn’t partner closely. She felt that she couldn’t do what I did, and she was right. But she could have learned to do some of it, I think. I want poetry to survive. I want kids to love it and write it, whether I’m there in the school or not. I can’t make that happen by myself. I had a kind of rock star status with the students. I was the cool lady who came in for 45 minutes a day. What I did seemed at odds with the rest of the day, and the kids loved it. That was great for my ego, and sometimes I still miss it. But then I went to work for (a project) that invited teachers to select the art form and the artist they wanted to work with. That made a huge difference. The content of the curriculum was developed by the teacher and the artist together. The work matured, and I grew with it.”

A photography TA, also from Chicago, explained, “Most of the teachers I work with actually don’t have much background in the arts. They’d be willing to pretty much let me do whatever I want, just as long as things don’t get too crazy. That would be cool, but my best experiences as a TA have been working *with* teachers to find just the right way to use what I do to make the class a better learning experience. I try finding a way that taking pictures and what I call ‘thinking in pictures’ changes the class for the students *and* the teacher. That means I need to get to know the teacher, and spend time planning and thinking together about how photography can deepen the students’ learning. We need to become partners.”

A San Diego performing artist agreed. “I think it is most important to build a partnership with the classroom teacher. I need to understand the teacher’s academic goals really well, so what I do helps. If it does, then the teacher might incorporate the art form into her teaching even after I’ve left.”

A veteran program director and visual art TA in the East Bay, who is also a former classroom teacher, characterized the partnership as a ‘dance’ between TAs and classroom teachers. “Teachers are unsung heroes. Oh, of course some of them are less than heroes. There are classroom teachers just collecting a check, but they’re rare. The check doesn’t warrant the effort. I want teaching artists to respect the classroom teacher and really listen, not just with their ears, but with their eyes and heart. When a classroom teacher starts seeing her classroom as a blank canvas, not a paint-by-the-numbers template, something has shifted. I want TAs who work for that and recognize when it happens. Art can really

transform teachers, and artful teaching is really a dance. A teaching artist that is working with classroom teachers is, in a way, dancing, sometimes leading and sometimes following.”

The partnership dance

That dance is not simple or easy. A San Diego teacher who has worked a great deal with TAs told us it is not always graceful. “Sometimes TAs don’t have great ideas about what will make sense and matter to students. They rely too much on the charm factor.” They need guidance, “and sometimes the teacher doesn’t offer any, doesn’t participate herself. That gives the kids the impression that this isn’t really school; it’s free time. Some teachers have trouble connecting with the artist.” A San Diego theater TA said she sometimes felt teachers were “scared of the arts, and so busy with other things that they don’t get to know the TA. They can go off to the side, do their own work, and catch a break. They see the arts as recreational, not educational anyway. I’ve even had the sense from one or two that they get a kind of cruel pleasure if a class I lead doesn’t go so well. They like the idea of taking the artist down a peg.”

Most teachers, though, are genuinely concerned with finding resources to support their efforts to engage their students and create a generative classroom environment. They may not know much about the arts to start with, they may be skeptical that an artist can really help, but they generally warm up quickly to TAs who make it clear that they have real skills and can engage students. Another Chicago photography TA told us, “I mostly work in low-income schools on the west side, where almost all the students are African American. These are not easy schools, and teachers are sometimes, well, desperate for good suggestions about how to reach some students. I’ve got a lot of experience and lots of ideas that have worked with students before, and teachers are really grateful for that. I know I can reach some students that have not been involved, and that means a lot to a teacher who’s struggling.”

A visual artist who works for the same Chicago program explains the process. “There is usually one or two weeks of planning with the classroom teacher before I go to the classroom. We try to develop curriculum together based on what is already going on in the classroom. One of my goals is to enable the teacher to integrate art in the classroom when I leave. Yes, sometimes there is tension with the classroom teacher. We are seen as the ‘cool aunt’ or the ‘good cop.’ ‘Here are these artists that can breeze in and out and aren’t really accountable for anything.’ So sometimes we need to really reach out to get the teachers on board. Sometimes the teachers are nervous about asking students to write about their own lives, experiences, and ideas. But I find if you listen to the teacher, learn about the class, about her challenges, and respect her goals for the class, then they come around and give you great deal of flexibility. Recently we did a project about Native American culture and time. Students were asking

all sorts of questions: ‘What happens to paper as it decays?’ ‘What happens to you when you get older?’ ‘What’s going to happen to my grandma?’ Questions I’m not sure they would have asked in most classrooms, where the teacher is under such time constraints. These are really serious questions, though, and the students were genuinely curious about them. They are incredible opportunities for teaching and learning. We provided the space to for this kind of exploration, and the teacher realized that this was a turning point for the class. The students did amazing poems and writings about time.”

Spirals and cycles in arts learning

In a few programs, managers, TAs, and teachers began to recognize that there was a pattern involved in the best instructional partnerships. Project AIM, at Columbia College Chicago’s Center for Community Arts Partnerships calls the pattern the Learning Spiral, a continuous process of invention, production, assessment, revision, presentation, and reflection. The Learning Spiral begins with TAs and teachers asking each other questions about their intentions and aspirations for the work they will do together. *“What do you believe? What do you want your students to know and be able to do? “Why is this important to you? ...Initial planning meetings are the opportunity for teachers and artists to share core values and visions. Dialogue about social, emotional, intellectual, and aesthetic intentions for the project...bring exciting ideas to the table...This is the time...to get to know each other...These conversations pay off greatly in both the ease and the depth of collaboration between teaching partners.”* These sessions are designed to arrive at big ideas, essential questions, and a set of art, social, and content goals shared by TAs and teachers that become the anchor for the units.

The second element of the Learning Spiral is the development in the classroom of a “safe community of learners.” “Visiting artists need to get to know the teacher’s established rules and rituals, and also share their own rules and philosophy of practice.” They need to negotiate differences they might have about noise levels, appropriate behavior, and the physical configuration of the room. The one principle that Project AIM insists on is that the partners will consistently look for ways to honor “the voice of every student” by creating multiple opportunities and methods for students to engage and represent themselves.

The third element of the Learning Spiral is careful attention to “the language of the arts,” which can be taught in stand-alone sessions before introducing the main theme or big idea of the unit, or embedded in every lesson. Theater artists might start by teaching “the fundamentals of a warm-up exercise, respect for personal space, and expression of body and voice,” before beginning to do theater games with students. “Teaching artists offer their own art-making practices to the classroom to create studio/workshop environments. Student work is routinely offered to demonstrate the level that students

are capable of reaching and to show the imaginative ideas that students have developed. But students are regularly shown and asked to respond artistically to work by professional artists. The classroom is converted into a “space for exploration,” a genuine studio or rehearsal hall. And the TA starts to speak with students about their ideas and their work in artistic terms.

The themes and big ideas identified in the initial planning between teachers and TAs link learning in the arts with learning in other content areas in the fourth element of the Learning Spiral. Project AIM practices arts integration, and teachers and TAs invite students to make art that “activate(s) prior knowledge,” links art and literacy *processes* as well as...arts and core subject *content*,” and engages parallels between the processes of art making, writing, scientific exploration, historical research, or mathematical thinking.

Students are consistently encouraged to edit and revise their work, to “play” with ideas as a part of the creative process, experiment, improvise, and learn from trial and error. The products made by students narrate a learning journey, and through deep editing and revision, students hone in on the meaning of quality and communication. Revision is where new questions arise – it is an essential part of the learning spiral.” They are also given opportunities to share their work in progress and gather the responses of others, often with a strategy developed by choreographer Liz Lerman and her company of dancers, Dance Exchange, called Critical Response. (See <http://danceexchange.org/projects/critical-response-process/>.)

Reflection is also integral to every stage of the art making process. “Reflections and debrief discussions are regular parts of the work – in the classroom, at artist and teacher meetings...” AIM encourages a “culture of writing” among students and TAs as a reflective practice, and there are regular opportunities to share curriculum ideas, problems, and successes.

The spiral concludes where it began, with teachers and TAs revisiting the original intentions of the unit they planned and executed together, reflecting on and assessing the experience for themselves and their students, and reiterating the animating questions again: What are the exciting questions that we encountered as a result of this work? What do we want to work on together next? What are the themes and big ideas that matter now? (Weiss & Lichtenstein, 2008)

A very similar pattern called the Performance Cycle emerged in the work of Arts/Literacy, a program that worked for a decade in schools in Central Falls, Rhode Island, primarily on building literacy skills through theater. Former program director Kurt Wootton has written that their work “starts with building community in the classroom, making it a safe space for kids to really want to perform and improve their

reading and writing. We are in the business of transformation. Transforming students into readers, writers, and performers. Transforming teachers into artists. Transforming artists into educators.... We have realized is that the most important thing we can do is to take care of the teachers, artists, and students we work with, and to create a space where transformation can occur.” (Wootton, 2003)

Students are invited to “enter text” through exercises that link their personal experiences with themes in the text. They work on comprehension of text through reading and writing exercises, and performing lines and scenes. Students then start to create their own texts in response to the core text. Students start writing themselves in the next phase, focusing on “the space around the text,” for example, what might have happened *before* the story began or after it ended. Student writing is rehearsed and revised prior to a public performance. As in the Learning Spiral, reflection is a consistent element of every phase of the Performance Cycle. (The Arts Literacy Project at Brown University)

Some skeptics

Building instructional partnerships like these is not for everyone. A Boston music TA thought, “The partnership model is fraught. Logistically, merging two different organizations with different cultures is too difficult. The advantages don’t seem to outweigh the difficulties. I used to be the music teacher at a school that brought in TAs from a youth arts organization. Who’s the TAs’ boss? The program manager? The principal? From the school’s perspective, the moment you step foot in that building you work for nobody else but the principal. This makes complete sense to me. How can you have adults in the building not respecting the command structure and answering to somebody else? But their paycheck comes from somebody else. It can work if the teacher stays in the room and does the classroom management piece. Then the kids know there’s someone in the room that knows the score.”

Some program directors would agree. A Los Angeles museum pulled its TAs from school programs. “We use TAs now in a different way,” said the museum program director. “They work for us here at the museum, not at the school site, and they work only with teachers, not students. We do professional development for classroom teachers – a four-day training for teachers where they are doing their own art making, going through the galleries, learning art history content. In the four days they are integrating, they are meeting in grade level groups. We give them a curriculum guide. I just don’t think it is sustainable to send TAs to schools. The classroom teacher teaches math, social studies, reading. There are no specialists to teach those subjects in the elementary school. Why should the arts get special treatment? I have sympathy for the schools. They have to balance their budgets, and they can’t afford extra people. That is simply a business decision, and it is going to happen. They are not full-time, not part of the core, so these programs with TAs are just not sustainable in schools. They are probably fine

programs, and artists need work. This is a way to support them, but I just don't see how it is sustainable as a model in the school system.”

Those objections were exceptions, though. Nearly all of the artists and managers, teachers, and principals with whom we spoke stressed how partnerships between TAs and teachers can lead to successful experiences. In fact, “partnership” was used – along with “partner” in plural and singular forms – an average of more than three times in each of our 211 key informant interviews.

The instructional partnerships we have described were not the only kind of partnership we heard about. Most instructional partnerships were structured and supported by institutional partnerships. And we found broader systemic partnerships at work in most of our larger study sites as well, a trio of interrelated partnerships.

Institutional partnerships

In the smaller study sites, and in those cities that have not developed a substantial infrastructure of not-for-profit arts organizations, some TAs work as independent contractors, negotiating agreements to work with schools on their own. But in most of our study sites, most instructional partnerships are orchestrated by institutional relationships between arts or arts education organizations and schools or other kinds of institutions. Even in the agricultural city of Salinas, there are partnerships between the National Steinbeck Center (Salinas was author John Steinbeck's home town, and the Steinbeck Center is a museum dedicated to exploring themes he wrote about, including migrant farm labor, which is still a prominent fixture of the local economy) and schools. In rural Humboldt County, which claims the “highest per capita number of artists in the US,” Dell'Arte, a resident and touring theater rooted in the *commedia* tradition of renaissance Italy, has an internationally recognized school for performers and also partners with some local schools. Larger study sites like LA, Seattle, Boston, the Bay Area, and Chicago have very large networks of institutional partnerships.

Institutional partnerships are generally structured by agreements between schools and their arts organization partner. The organizations design programs, market them to schools (or offer them at reduced cost or for free), hire teaching artists, and take responsibility for delivering programming to the schools. Program managers are experienced and knowledgeable. 70 percent are teaching artists themselves, and more than half have a decade or more experience in the field.

There is a spectrum of complexity in these partnerships. Some are limited to simple agreements about the programs that will be provided, and the logistics of delivery – names, dates and schedules, space

needs, classroom assignments, curriculum materials, and so forth. These are most typical of arts organizations that offer prepared curriculum and instruction designed to illuminate the primary programming they offer to the public – performances by dance, music, or theater organizations, and exhibits by museums – preparing students for a visit or a performance.

Most of the managers we interviewed, however, indicated that programs like those, which are designed to expand, diversify, and educate the arts organizations’ audiences, have been slowly replaced over the last thirty years by more complex engagements in which the academic aims and needs of the schools are given far more consideration. These partnerships are more complex, balancing the capacities of arts organizations and artists with the needs and capacities of the schools. Some, like those between Project AIM or Arts/Literacy and the schools, involve building teams to create original curriculum and deliver instruction. These demand far more structure and support from the institutional partnership. Most partnerships fall somewhere between these two poles.

Chicago’s American Theater Company, for example, is devoted to the exploration of “what it means to be an American.” It has produced plays that explore that question from a variety of perspectives for a quarter century. Its American Mosaic education program revolves around study of a play from the company’s season with classes from schools that share their interest in that profound question. Ninth grade students from six schools study an American play in ATC’s main stage season that explores identity, culture, historical events, or social issues. The company’s teaching artists partner with classroom teachers to analyze and explore the play with students. Rehearsing in their classrooms, the students work on scenes from the play. After six weeks of classroom work, students travel to ATC, perform their scenes on the actual set of the ATC production, and finally see a professional performance that is followed by a discussion with the acting company.

Arts education organizations generally have somewhat more flexibility than organizations like ATC that feel compelled to structure their educational programs around their public programming. They can develop partnerships customized to individual schools, and often develop particular strengths and pedagogical strategies, like the learning spiral, that give them consistency. Managers of these organizations told us about very complex partnership relationships that usually begin with discussions about the interests and needs of the schools with principals. These discussions inform subsequent planning between TAs and teachers.

The director of Project AIM, Cynthia Weiss, a veteran visual art TA, told us, “The district has a tendency to shove a lot down principals’ throats. We prefer to give schools choices: What art forms do

they want to work in? Does the school have particular cultural interests? Does it have particular academic needs? I interview principals and teachers and I ‘curate’ our work by matching artists to the particular teachers with whom I think they will work well. Our program works in fifty classrooms in a dozen schools, and I often coach the teams of TAs and teachers as they plan their units. I troubleshoot problems when they arise between TAs and teachers. I check in regularly with our principals. Committed principals make a big, big difference. If the principal isn’t paying attention, it is much harder for the TAs and teachers to build strong working relationships. They need the principal’s support, so I make a point to keep them informed and engaged. I also plan and organize professional development opportunities for both TAs and teachers across all our schools. Once a month all the TAs meet with me to reflect on how things are going in their classrooms and schools. We plan joint work, and think about the through lines in the work across different schools, different art forms, and different grades. I try to build a sense of community and a commitment to learning that keeps everyone excited and on their toes.

“Frankly, that hasn’t been easy these last couple of years. We’ve lost some funding and some staff, my job’s gotten bigger, and I feel like the direction of education policy in the country is making things worse, not better. The atmosphere is hostile to teachers. They are just getting beat down. In Chicago the union is fighting layoffs and cutbacks. Some extraordinary art teachers have been axed already without much rhyme or reason. Maybe things will change when ESEA is reauthorized, but No Child Left Behind has left behind a lot of the things we value most – like integrated instruction and team teaching”

In Los Angeles, Inner City Arts designed their first partnership program to help schools meet the broad challenges of English language learners. Beth Tischler, a veteran performing arts teacher and Inner City’s Director of Education and Community Programs, explained. “We knew the arts could be an entry point for students who were having a hard time learning English, who were feeling very marginalized, and who didn’t have many opportunities because of their lack of language skills to enter into academic situations on an even playing field with the rest of the students throughout the city. And it worked.” Now, she says, their “programs are woven together with each individual school. Schools have different needs, and we work side by side with them to fulfill a specific need. We look at those needs and tailor programs – even if it is only a single class.”

Instability

These institutional partnerships are rarely simple, and they are often not stable. Schools, particularly those serving low-income students, are under great pressure to improve students’ test scores, and

districts require schools to devote a large proportion of instructional time to reading and math, reducing time available for the arts and other subjects. The average tenure of superintendents in the 65 largest districts in the country has increased slightly since 1999, but was just 3.5 years in 2008. Leadership changes bring new, often disruptive, expectations and demands to the schools from district leaders. (Urban Indicator, 2009) Several studies have shown that principals turn over frequently as well. There is no national data on principal turnover, but studies in Texas, Illinois and North Carolina have reported that fewer than half of the principals in those states have been in their position for more than five years. (Viadero, 2009) New principals, of course, also bring new priorities and perspectives that can disrupt institutional partnerships in arts education.

Arts and arts education organizations take most of the responsibility for raising funds to subsidize the programs they offer schools. In the large districts in our study sites they have succeeded in attracting a considerable amount of support. Chicago philanthropy, for example, provides about “\$10 million a year for arts education programs in CPS,” according to a leading foundation program officer in the area. Larger grants have been available on a highly competitive basis from two programs at the federal Department of Education for some time, and they have supported substantial development and growth of several leading institutional partnerships in several of our large study sites.

Funders also come and go. The San Bernardino County Arts Council’s former executive director told us, “We tried to bring artists to schools where there was little or no arts education happening,” structuring “lessons around the California state standards for the visual and performing arts.” But the Council itself closed its doors when the County cut its funding. National foundations that have invested significant amounts in arts education – Ford, Wallace, and Dana Foundations, to name some of the most prominent – have withdrawn significantly from the field over the last few years, as their endowments declined in the recession and priorities shifted. National foundations are often trendsetters in private philanthropy, and local philanthropy suffered endowment losses in the recession as well. Reorganization and cuts at the Department of Education may, apparently, soon end categorical funding to arts education (though arts education projects will be able to compete in other categories).

Few institutional partnerships have sufficiently diversified financial support to carry on without cutting their programs when major funders withdraw. 58 percent of the managers who responded to our survey indicated that raising funds was the most or a very important aspect of their job, and managers in four study sites indicated that they were spending more time every year working on fundraising. 77 percent of managers indicated that “managing partnership relationships” was a very or most important element of their job.

Systemic partnerships

In our larger study sites, with the exception of San Diego, we also found what we came to think of as systemic partnerships. These are broadly conceived efforts involving participation from multiple arts and arts education organizations, a school district or districts, private philanthropy, and other public agencies. Their purposes are to improve quality and access to arts education across communities, usually by expanding arts education in school districts. Systemic partnerships sometimes also included partners in academia, public agencies for the arts or education – county, regional, or state – and advocacy organizations for arts education. These efforts were often the result of initiatives taken by funders – in San Francisco (SF Arts Education Master Plan), Chicago (Chicago Arts Learning Initiative), and Boston (Boston Public Schools Arts Ed Expansion Initiative) – or by public agencies – in Los Angeles (the LA County Arts Commission’s Arts for All and LAUSD’s Arts for Young People), Alameda County (Alameda County Office of Education) and Seattle (Seattle Office of Culture and Tourism and Seattle Public Schools). (We also found smaller-scale efforts in Providence and Boston focused on non-school arts education resource development. The Providence Youth Arts Collaborative and the Boston Youth Arts Evaluation Project had support from funders, but the initiatives and leadership appeared to be emerging from the field itself.) We did not encounter systemic efforts like these in the remaining study sites – Bakersfield, San Bernardino, Santa Cruz, Salinas, or Humboldt County.

Systemic opportunities

These systemic partnerships have had some successes. Boston’s is co-chaired by the district superintendent, an unusual public commitment to arts education among big city school leaders. It has raised substantial private funds, and made progress toward its first goal – an hour of arts education every week for every elementary school student in the district. The Los Angeles Unified School District, second largest in the country, had a remarkable and stable history of budget increases for arts education during its first ten-year plan, including additional arts specialists on school faculties and a diverse menu of partnerships between schools and arts organizations. The Los Angeles Board of Education unanimously approved a new strategic plan for arts education in the district in March, 2011. (Disclosure: TARP principal investigator and author, Nick Rabkin, was on the National Study Committee advising the LA Arts Education Branch’s planning effort.) By spring, 2010, Arts for All, an initiative of the LA County Arts Commission, was coordinating instructional partnerships in 39 LA County school districts. The Chicago Arts Learning Initiative drew a reluctant school district into serious discussions about arts education and recently launched a new organization, Ingenuity, Inc., to

develop reliable arts education data and research, coordinate advocacy, provide professional development for district leadership, and build a stronger “learning community” among arts educators.

Needless to say, the recession has made progress difficult for these systemic partnerships. The LAUSD budget increases ended when the 2008 recession precipitated a crisis and deep cuts. Teaching artists were the first victims of the cuts. 24th St. Theater, which had been a very substantial participant in LAUSD’s Arts Community Partnership Network, told us, “We served 11,000 kids last year, but this year only about 3,000. Our schools used to pay us \$2,800 to help cover costs, but they can’t pay anything now. So we are covering the costs and generating revenue from other places.” A substantial portion of that new revenue has come from efforts by film star Jack Black, who credits 24th St. artistic director and TA Debbie Devine with “saving my life” by introducing him to theater as a 9th grade student in West LA. There is much uncertainty about whether the district will be willing and able to rebuild its arts education infrastructure as it tries to balance its budget under a new superintendent. Arts for All has determined that its efforts have been limited by insufficient support from district leadership, and it has initiated a Leadership Fellows Program through which it hopes to build that support. A manager of visual and performing arts for a large California district told us that, in his view, the arts organizations were probably the most stable element of these partnerships. “Ultimately schools and organizations, arts or other, need to be looking at how this relationship sustains itself over time. The principal is going to come and go; teachers are going to come and go. We need these partnerships to bring continuity into the schools. In many cases it’s organizations that stay around.”

“Schools can’t do it alone”

Partnerships at all levels – instructional, institutional, and systemic – are freighted with complexity and challenges. They place great pressure on those who take much of the responsibility for sustaining and structuring them, and those responsibilities are rarely distributed equally. On the face of it, one might think it would be far simpler and more streamlined if there were enough visual art, music, theater, and dance teachers on the faculty of American schools to deliver high quality instruction in their art forms *and* work with classroom teachers to develop and team teach integrated curriculum. We interviewed extraordinary arts specialists in several of our study sites, and there are a great many exceptional specialists in schools. But the most innovative instructional strategies we heard about – from the performance cycle in Central Falls schools, to the American Mosaic Project in some Chicago high schools, to the English language learners program of Los Angeles’ Inner City Arts – were coming from *outside the schools, not from within*. They were coming from partnerships that were driven by TAs and program managers, most of whom were TAs themselves. Arts specialists that spoke with us were

sometimes inspired and drawn to these partnerships. We spoke with several who have played pivotal roles in them and become important school leaders, a very unusual role for arts faculty in schools. But the catalyst inevitably seemed to be the presence of the TAs from outside the school. As an Oakland principal told us, “The schools just can’t do it alone. We need help from the community, and the arts have been more willing to step up than any other part of the community, really.”

There is almost an inevitable tension between the systemic partnerships we observed in most of our larger study sites and institutional and instructional partnerships. The impulse to systematize arts education carries with it both the promise of expanding resources for the field *and* the threat of constraining a field that has thrived in the absence of constraints that inevitably come with systemization. Practitioners in instructional and institutional partnerships have a great deal of frustrating experience with schools systems everywhere, and it is natural that they should worry that there may be a cost to their freedom and flexibility as systemic partnerships develop.

The systemic partnerships all recognize that institutional and instructional partnerships are key building blocks for strong arts education systems in their communities. But because they have systemic perspectives, they tend to look at issues from a level of abstraction that practitioners complain is “out of touch.” As they try to influence policy in school districts, they must observe political protocols and pay all due respect to schools districts that have made the arts second class subjects for so long. Of course, the systemic partnerships must pay respect to the practitioners in instructional and institutional partnerships as well. They cannot hope to advance arts education without their engagement and commitment. But the practitioners must also understand that their partnerships, so difficult to sustain, and so unstable, need far more systemic support to become sustainable for the long term. The challenge will be to make the tension between them productive and generative, rather than contentious and debilitating.

Of settlements and conservatories

“I am thirty-nine years old and my life work, for more than a decade, has been anchored in the belief that making art is a human birthright. Creating, I believe, is not only the province of an artist in his garret, but also of children, hospital patients, soldiers, drug addicts, cowboys, and old folk. So I put myself in front of groups of children, old folk, and prisoners. We read poems together, write poems, study poetics, and converse about the world—the smell of a pippin apple in October, the taste of grandmother’s pecan pie, and what we mean when we write the word ‘love.’” Judith Tannenbaum (Tannenbaum & Jackson, 2010)

Arts education has never had a secure place in American public schools. Its advocates have always found it necessary to design special appeals to include the arts in the curriculum. In the 19th century visual art gained a foothold in no small part because drawing was alleged to develop key skills required by the industrial revolution sweeping the land – abilities to render technical plans and keep legible records. Music was admitted to the schools in part because singing helped waves of immigrants master English, diminish accents, and learn Protestant hymns. There has never been a golden age of arts education in American schools, when they were valued for themselves. Even at its peak, sometime around 1980, less than two-thirds of American children had the opportunity to take any classes or lessons in any art form in school or out. By 2008, less than half did, and most of the decline was in school-based arts education.³ More damage has been done to school-based arts education over the last three decades than any other time since the start of the 20th century.

That is the biggest story in arts education right now. The second biggest is that teaching artists, after more than a century of work in a great diversity of community sites, have become significant to school-based arts education in many parts of the country.

³ There is a poverty of reliable data on the provision of arts education in American schools. This finding is based on data from the National Endowment for the Arts Surveys of Public Participation in the Arts, which asked a large representative sample of Americans about their childhood experiences in arts education. The first SPPA was conducted in 1982, so the data from earlier in the century relies on the memories of older Americans. Though they cannot be assumed to be absolutely accurate, it is reasonable to believe that the rate of childhood arts education rose over much of the century as Americans stayed in school longer. In the absence of better data sources, the figures from the SPPAs are the best available data on childhood arts education. (Rabkin & Hedberg, *Arts Education in America: What the Declines Mean for Participation*, 2011)

The first teaching artists

The first teaching artists were probably hired to run the gallery, music, and theater programs at Hull-House, the first American settlement house, an influential early social service and reform organization in Chicago, founded in 1889 by Jane Addams and Ellen Gates Starr. Addams was the first American woman to win the Nobel Peace Prize and a leading reform figure in the Progressive Era. There were, of course, artists who taught long before that. There are long traditions of apprenticeship, of professional training in conservatories, and of itinerant instructors who took on individual students for a fee. But what happened at Hull-House was the start of something new.

The arts were a priority at Hull-House from the start. Addams and Starr believed that one of the worst “‘effects of poverty was the way in which it stymied or hid the unique and irreducible features of a living human being, affording the possibility of their revelation.’ Given this conviction, it is not surprising that Addams and Starr put so much emphasis on Hull-House as a place of interior beauty and grace, on teaching the arts and giving children the opportunity to participate in a variety of artistic activities. These goals were realized in part by the creation at Hull-House of the Butler Art Gallery and by the extensive instruction provided in theater, dance, orchestral music, folk music, sculpting, painting, pottery and literature....Hull-House would not wait for the ugly to be cleared: it would create beauty in the midst of things, roses among the thorns, in order to sustain a sense of form and wonder and in order to keep alive the yearning that Addams and staff assumed lay at the core of every human being, every child. The denial of expressive space to peoples and cultures may have devastating effects. As Starr makes clear in *Hull-House Maps and Papers*, ‘if human beings are denied space in which to reveal themselves, the self is strangled and cannot thrive.’” (Elshtain, 2002) More than a century ago Starr and Addams were clearly considering the role of the arts in developing voice, still a key concern of teaching artists.

By 1913 there were 400 settlements in the country, almost all had ambitious arts programs, and their influence was wide. Thousands of people took lessons and made art at the settlements. Some of the greatest American artists had their first opportunities to learn the arts at a settlement. Benny Goodman, the great swing era clarinet player took his first lessons at Hull-House. Louis Armstrong, arguably the greatest figure in the history of jazz, took his first lessons on cornet from a teaching artist named Peter Davis, who led the band at the Home for Colored Waifs in New Orleans, where Armstrong was confined for firing a pistol on the street at the age of twelve.

Arts instruction at the settlements was not intended to produce professional artists, though. The settlements embodied the ideal that the arts and arts education were for everyone, not just for the particularly talented or those with “refined” tastes and the financial resources to satisfy them. Arts education had multiple and complex goals at the settlements – artful expression, social criticism, community building, nurturing empathy, cultivating imagination and creativity, aesthetic development, and engaging the world and its cultures. Conservatories established the paradigm for arts education, making excellence, craft, and rigor the highest objectives of instruction. The classic image of conservatory drawing instruction was of young artists in smocks drawing from copies of classical sculpture in a studio. The iconic image of a drawing class at Hull-House is of a class of scruffy youngsters sketching the unsanitary conditions in the alley behind the settlement. That image embodied the idea that learning the arts involved critical exploration of the world. While giving due respect to craft and rigor, the settlements’ goals required a different kind of pedagogy than the conservatories.

John Dewey, the leading educational philosopher of his time, visited Hull-House in 1892, and he became a personal friend of Jane Addams’. Many of Dewey’s ideas about education and the arts’ role in education were reflected in the arts at Hull-House, and it is likely that Addams and Dewey contributed to each other’s understanding of education and how people learn. Dewey promoted the idea that hands-on and project-based experiences were more educationally powerful than the receipt of knowledge from a lecture or a book because knowledge is actively constructed by learners from experiences and reflections on their experiences. (Dewey, 1930) He made a vital distinction between the art object and the experiences people have with art objects, arguing that the value of the arts lies in those experiences, rather than in the objects alone. (Dewey, 1980) Both of these ideas were keys to the emerging approach to arts education at Hull-House and the settlements around the country. Sketching the alley behind Hull-House, for example, rather than classical sculpture in a studio, was an experience that exercised students’ powers of observation, challenged their ability to translate the forms, textures, colors, light and shadows of the scene into a two-dimensional representation with pencil and paper, *and* documented the social circumstances and conditions that Hull-House was seeking to change.

Almost seventy-five years after the publication of Dewey’s seminal works, Eric Booth, the veteran teaching artist who founded the *Teaching Artist Journal*, made a similar distinction between the ‘nouns’ and the ‘verbs’ of art.

The nouns of art, the paintings, poems and performances, are what we think of as art. The verbs—those processes people engage in to create those nouns and to create personally relevant connections to the nouns others have made—open up the learning

potential. When over-commodified, the arts undervalue the capacity to have arts experiences. I believe the whole arts field would be in much healthier shape if we focused on arts experiencing and not just arts-offerings. (Booth, 2004)

Games and learning

An early iteration of social work called group work was widely used at Hull-House. One of its influential practitioners was Neva Boyd who made creative group play central to her practice. One of Boyd's students, Viola Spolin, taught at Hull-House and studied children's imaginative play there in the 1930s. Spolin developed an approach to teaching theater based on the unwritten rules she teased out of children's imaginative games, rules she applied to improvisatory games for theater. Spolin organized and trained dozens of community theater groups in parks across Chicago as the drama supervisor of the WPA recreation program in the years before World War II, and she systematized her approach through the 1950s and 60s in books on improvisation and theater games that remain popular. Spolin's games were not originally designed or intended to produce comedy, but she and her son, Paul Sills, realized that the creative energy released by the games also released laughter. Sills founded Playwrights Theatre Club and then Compass Players in 1955, the first professional theater company based on improvisation, working with extraordinary talents like Mike Nichols, Elaine May, Alan Alda, Ed Asner, Barbara Harris, Shelly Berman, and others. In 1959, with partners, he founded The Second City, the improvisational comedy group that used his mother's games as the basis for a revolution that has spawned improvisational comedy ensembles across the country, comedy television shows including Saturday Night Live, thousands of improv groups on college campuses, and talent, including Tina Fey, Bill Murray, Amy Poehler, Steve Carrell, and Stephen Colbert, that continues to define comedy in the United States.

The power of Spolin's work comes from her understanding that children's play isn't trivial; that their imaginative games are fun, but they are also efforts to make sense of the world and find their places in it. Her great insight was that this practice is at the root of theater. It is why we call them plays.

Working and learning from poor children at Hull-House during the Depression, she realized the impulse to make theater was in everyone. Her inspiration was to draw creativity from its source in childhood, and her gift was teaching others to do it, too. Spolin described theater games as "energy sources" that help "students develop skills in concentration, problem solving, and group interaction," as well as particular theater skills. "Most games worth playing are highly social and have a problem that needs solving within them – an objective point in which each individual must become involved with others while attempting to reach a goal. Outside of play there are few places where children can contribute to

the world in which they find themselves. Their world, controlled by adults...offers them little opportunity to act or accept community responsibility. The theater-game workshop... offers students the opportunity for equal freedom, respect, and responsibility within the community of the schoolroom.” Spolin could have been quoting from the literature on good teaching, but it had not yet been written when she developed her theater games. Spolin remained committed through her long career to the ideals of the settlements. “Play,” she wrote, “is democratic! Anyone can play! Everyone can learn through playing! Play touches and stimulates vitality, awakening the whole person – mind and body, intelligence and creativity, spontaneity and intuition – when all, teacher and students together, are attentive to the moment.” (Spolin, 1986, p. 29)

Another influential theater figure, Augusto Boal, a Brazilian who spent some years in exile teaching in the US, also developed an approach to theater training through games grounded in the teaching of Brazilian educator Paulo Friere. Boal’s games have joined Spolin’s in the repertoire of games used by some TAs, and at least one TA we interviewed had trained with him personally.

The settlements and their influence waned after World War II as they became more conventional social service agencies and less concerned with social reform. There are some exceptions, like Association House in Chicago, which revived its arts programs in the 1990s, but most of the settlements that survive have dropped the arts from their programming. In some cities, though, the arts schools that were embedded in the settlements have survived their parent organizations – the Settlement Music School in Philadelphia, 3rd Street Music School Settlement in New York, Cleveland Music School Settlement, and more. In many other cities, including most of our study sites, community schools of the arts emerged independent of settlements, but were patterned from the same cultural DNA. They are among the largest employers of TAs everywhere.

Community arts

The settlements’ core ideas about the arts were revitalized by countless young artists in the 1960s and 70s. Influenced by the social reform movements of the time, they reconnected the arts to the ideals of democracy in what came to be called the community arts movement, and they embedded arts education in the creation of meaningful works of art with community residents. Cultural theorist, historian, and activist Arlene Goldbard summarized the principles of practice by artists involved in what she calls community cultural development.

- It opens the means of cultural expression to communities often excluded from art making and art world structures.

- It aims to evoke collective creativity and social imagination to explore critical concerns of those communities, sometimes including intimate or controversial material.
- It is collaborative and open to all media and techniques.
- The process of collaboration is as important as the final artistic product, and the appropriate evaluation standard for this work is the awareness and learning of the participants. (Goldbard, 2005)

The community arts movement grew widely, and continued growing as the arts declined in schools across the country in the 1980s and 90s. It found expression in every one of our study sites. El Teatro Campesino made theater with farmworkers in the Salinas lettuce fields as they struggled for better working conditions and union recognition starting in the late 1960s. Ink People Art Center in Humboldt County is the home to the Institute for Native Knowledge, which revitalizes “indigenous knowledge to Native communities, including music, history, language, cultural practices, and spiritual belief.” In larger cities like Chicago, Los Angeles, Seattle, the Bay Area, and Boston, scores of programs and projects emerged. Some grew and developed into substantial community assets like the Social and Public Art Resource Center (SPARC), which has been creating works of public art with communities in Los Angeles since 1970. Others, like the Association for the Advancement of Creative Musicians (AACM), a network of leading edge black musicians that offers free classes for young musicians in Great Black Music performance, have never grown far beyond their modest starts, but have, nonetheless, persisted and had substantial influence.

Community arts schools and centers

Most of these organizations offer classes or lessons in music, visual arts, dance, theater, media arts, or traditional art forms like basket weaving. They do not offer formal degrees, and they are not intended to provide professional training, but many are hybrids that link the values and methods of the settlements with more traditional conservatory-style instruction. Some, like Old Town School of Folk Music and Lill Street Arts Center in Chicago, are the largest employers of TAs in their communities. Old Town has no less than sixteen TAs offering instruction in banjo alone.

Some, particularly those focused on serving youth, have integrated the arts with community and youth development practice and goals. Some of those, like Zumix in Boston, retain classes as a vehicle for their programming. Others, like Albany Park Theater Project in Chicago, do not offer classes. The teaching and learning is entirely integrated in the ensemble of neighborhood youth who create new theatrical work based on stories they collect from local residents – stories drawn from the very real

drama, comedy, tragedy, beauty, and pain of lives in an immigrant neighborhood not unlike Hull-House's a century ago.

We spoke with or surveyed artists who work in community-based arts schools or centers in every one of our twelve study sites. There was Artists for Humanity, and the Arlington Center for the Arts in Boston; Lanore Smith's Dance Arts Center in Bakersfield and Ink People in Humboldt County; the Richmond Performing Arts Center and Blue Bear School of Music in the Bay Area; Alisal Center in Salinas and the Community Music School of Santa Cruz; the Pasadena and Cornerstone Conservatories, and the Armory Arts Center in LA; Marwen, Merit Music, Beverley and Hyde Park Arts Centers in Chicago; the Art Academy of San Diego; Gage Academy of Art and Moshier Community Arts Center in Seattle; Providence CityArts for Youth; and Redlands Arts Association in San Bernardino.

Almost all of these organizations are not-for-profits, relying on contributions from private donors and philanthropy to sustain their work. The larger organizations tend to have more diverse revenue streams including substantial revenue from class fees, but many do not charge a fee to students. Needless to say, the organizations focused on serving low-income communities and youth must attract a much higher proportion of contributed income.

Learning to make art is the primary goal of all of these institutions, but even in those that appear to be most like conventional arts schools – like Old Town School, which has 47 classrooms and is constructing its third building – learning to make art is not the only one. True to its name, Old Town and its TAs recognize the “folk” in music – all music. They are exemplars of an understanding of how music is taught and learned: We learn what we care about, and we learn together. Music students dedicate themselves to the discipline of learning it because they love it. They come to care about those with whom and from whom they learn – teachers and other students – as well. It takes many hours of solitary practice over years to become truly expert on a musical instrument, but the motives behind musical persistence are not strictly internal. Old Town makes playing music together, having fun, and building social ties through the experience a core value. They are part of its pedagogy.

Music and the arts loosely bind a community of people at Old Town and other community arts schools, and in that sense they expand what it means to be a school beyond a place in which people learn and are taught. They become arts learning communities, linking diverse people to each other and through the arts to the record of human creation that came before them. Old Town students are connected to the remarkable musicians who first made the music that they learn – to the blues pioneers of the Mississippi delta, to their musical precursors in West Africa, and to the British rockers who were inspired by the

blues pioneers, to choose just one of the many strands of musical history that are woven at Old Town. In the end, it is simply impossible to disassociate the personal and the interpersonal dimensions of arts learning at Old Town. Becoming a good musician involves more than learning how to play your instrument well. It also involves learning to play with others, listening to them, and listening to the historical record of others' playing with careful attention.

Strong ties and the arts

Some community arts centers approach these pedagogical principles with more intensity and with the aim of creating a community with much stronger ties. Community MusicWorks in Providence, for example, serves a much smaller student base (a hundred-plus pre-teens through high school, as against Old Town's 17,000 students – pre-school to adult – a year), and it expects far more from them than weekly attendance at a class of their choosing. A 17 year-old advanced student at CMW described her week to us: “On Tuesday I work at the CMW office after school until 6. I’ve made four documentary videos about CMW for the website! On Wednesday I have my sextet lesson for an hour. Thursday is my longest day. I have my personal cello lesson, and then I have Fiddle Lab. Friday we’re here from 4 to 7. We do supplemental classes, like in improv or media, and we have performances of the different ensembles. Sometimes we have a potluck or go to concerts together. On the weekend, I sometimes perform with the sextet at a community event.”

CMW founder Sebastian Ruth, a violist and teaching artist, told us, “We teach, perform, and do community organizing. Our goals are musical, transforming kids’ lives, and building community. When students are 13, have been in the program for two years, and read music, they begin to play in a chamber orchestra and participate in discussions about community issues, working for change, and making music relevant. We offer robust education on the instruments that prepares kids to enter the world of classical music, like other music schools. But we challenge the norm in classical music instruction, where the teacher is God, and the student has nothing yet and needs to climb the ladder. That’s a problem when we are trying to pursue a community empowerment mission. We insist that the classical tradition has relevance, but no more value or importance than the kids’ own musical experiences and interests. We don’t think of what we do as ‘outreach’ but as ‘inreach’. We are in the quartet tradition, but we make it porous with the community we’re part of. We honor the knowledge, skills, and musical habits that the kids bring, and offer instruction in a set of tools they can use to make a musical world of their own. That could lead to quartet playing, but also to composition, or improvisation, or beat making, or other world traditions, from klezmer to tabla.”

CMW's TAs are musical community organizers. When students don't come to class they call to check on them. They encourage drop-outs to come back. Our 17 year-old informant told us that she had dropped out for six months at 12, but her teacher called her until she returned. CMW has a 90 percent retention rate and a three year waiting list. They organize events to involve parents, including regular concerts and potlucks, so parents know what their children are doing and students get the encouragement they need at home to stick with the challenge of learning to play. "The outcome," Ruth says, "is kids who are engaged with the world and its music, and can walk between many forms of music comfortably. This makes their sonic world interesting, and it is a metaphor that suggests they can transcend other kinds of boundaries as a person. Sometimes TAs don't get how important it is to get the family involved. That requires organizing, calls, building a relationship above and beyond, 'I am your teacher.' It is also how we generate awareness in the community about the importance of music to the life of a community."

The founder of Zumix in East Boston, Madeleine Staczynski, is not a musician herself, but decided that music was likely to be a powerful tool for dealing with an epidemic of youth violence in 1989. Zumix does not make classical music the starting point for instruction, but takes its musical cues from students. "When we started, we were very hip hop based. That's what the kids wanted to learn, so that's what we did." When a friend of some of their students was killed in a shooting during the first summer of programming, the students wrote music for the funeral. "The songs they wrote, well that was what sold it for me. I had found something I wanted to keep doing... Why Music? I think that music is absolutely one of the core elements that helps young people with their identity issues. There's something very, very raw about the way a human being connects with music. It's the emotion of it. Add a melody and a rhythm to poetry, and it speaks to your soul. When you meet a kid you've never met before and you start asking them about what they're listening to, you automatically go to a really personal place with them. You can do homework help with kids, but you really won't connect with them about their life and their choices through their homework. But if you ask 'What's on your iPod?' you're going to have an interesting conversation about lots of things that are more profound."

As different as Zumix is from CMW, it also aims at "three different types of development: personal development, artistic development, and civic engagement. All of our programs are designed with those three different components in mind. We want our students to think about the kind of life they want to lead, the kind of person they want to be, what they value, and to make choices to get them closer to where they want to be, to be proud of themselves. So when they look in the mirror, they love that person and know that they have made choices that help to get them closer to the things in life that they value and can find happiness."

Artists move into schools

The centrality of education is clear in virtually all community arts practice, but few community arts practitioners made schools a focus of their work in the 1960s or 70s. Artists had done educational performances in schools since the 1950s, but that work was, by and large, intended only to expose students to the arts and enrich the curriculum. Artists firmly grounded in the arts-for-all tradition of the settlements and community arts, and fully committed to teaching students to *make* art or to make art *with* students were slow to enter schools. Perhaps the schools were not yet open to their interventions, or, perhaps, community artists themselves were reluctant to engage institutions they considered a part of the apparatus that marginalized low-income communities and people.

The cuts to school-based arts education in the late 1970s and early 1980s changed that. As schools and districts shed arts faculty positions, principals investigated ways to restore the arts for their students, even in limited ways. The scale of teaching artist penetration in the schools does not begin to compensate for the losses of full-time arts faculty positions. TAs have worked, generally, only as part-time visitors, not members of the formal faculty, usually doing short- or medium-term residencies in a classroom or two, one or two periods a week for several weeks before moving on to other schools and classrooms. In fact, they rarely work directly for the schools in which they teach – just 12 percent of survey respondents are paid by the schools where they work. Most are paid instead by an arts organization that has partnered with a school. (In some locations, where arts organizations are fewer and less developed, it is more common for artists to make arrangements directly with schools without an organizational intermediary.) Sometimes the arts organization is paid by the school, but the programs usually are offered at a deep discount or for free, subsidized by grants from private philanthropic funders or public agencies committed to arts education.

On the other hand, the penetration of artists in schools has not been insignificant. The Boston Foundation found that a quarter of all arts instruction in Boston public schools was provided by outside contractors and non-profit partner organizations – provided, in other words, by teaching artists – and that more than half the schools in the BPS system had at least one organizational partner that provided some arts education. Only a minority of the partnerships provided weekly instruction to students for half of the school year or longer, though. (The Boston Foundation, 2009) Nearly two-thirds of Seattle schools reported that arts organizations provided some arts instruction to their students. (Seattle Office of Arts and Cultural Affairs, 2009) A Chicago arts education funder told us that a 2001 audit found 144

arts organizations working in at least one Chicago public school. (The district has about 600 schools.) An audit in 2007 found 270 arts organizations working in Chicago public schools.⁴

Outsourcing to TAs?

This trend in schools is not without its critics. In fact, teaching artists sometimes have been considered a form of low-cost outsourcing to replace arts specialists in schools. This perspective has been frequently advanced by the associations of professional arts educators, MENC (the National Association for Music Education) and NAEA (the National Art Education Association). Those organizations were leaders in the development of national standards for arts education nearly two decades ago, and they maintain that only highly qualified, trained professionals with state teaching certification are capable of teaching at the level of the state standards. Teaching artists are generally highly trained in the arts: 49 percent have master's degrees, and most of those in an art form, a higher proportion than certified specialists in music and visual art (45 percent and 39 percent had masters respectively in 1999-2000, the only year for which such data is currently available). (National Center for Educational Statistics, 2002) Most, though, lack formal training in education. About one in six has been certified to teach by a state, and just one in eight has a degree in education.

There surely is an association between the decline in arts education in schools and the emergence of a serious teaching artist presence in schools. But there is no evidence that school systems have strategically replaced art and music teachers with teaching artists as a cost-cutting strategy. In fact, it appears more likely that the *cuts to arts education precipitated* the teaching artist trend. School principals who believed good schools should teach the arts and that their students deserved them sought ways to fill the vacuum after the arts were cut. They found willing partners among arts organizations and teaching artists, the former concerned with the future of their audiences and the latter with finding ways to make a living in the world of the arts. Nor did we find evidence that most TAs lack competence as teachers. To the contrary, our investigation suggests that many TAs, perhaps most, are fine teachers, bringing skills associated with their identity as artists that are enormous assets in classrooms, despite the absence of formal certification.

The emergence of teaching artists as a serious trend in schools is significant because in many instances they are keeping arts education alive where it might otherwise die. More important, though, it is significant because, teaching artists bring innovative perspectives, practices, values, curriculum, and pedagogy to schools that have the potential to make an enormous difference to public education and the

⁴ The full effects of the recession are not reflected in these data, which were collected prior to many of the cuts it has precipitated.

children it serves. For the last twenty years evidence has been mounting that, even in modest doses, in some of the poorest schools, and among some of the most reluctant learners, arts education often results in significant improvements in school culture and student performance. Much of that evidence is from initiatives in which teaching artists have played essential roles.

A break with the past

Particularly now, in the midst of the most serious economic contraction since the Great Depression, when every state education and school system in the country is confronting the most substantial funding challenge in generations, the likelihood of hiring new arts faculty and reversing the decades-long decline in arts education is low.

As a growing number of education leaders recognize that school reform as it has been practiced for the last thirty years has had too little effect on core problems in the schools, there will almost surely be renewed interest in alternative strategies that have shown real signs of success. Arts education is certainly one of those. Any serious effort to expand arts education, and any strategy designed to link learning in the arts with learning across the curriculum, will need to make teaching artists part of its plan.

Working conditions: are TAs professionals?

Most artists are well-educated (in 2000, more than half had a college degree or higher), highly skilled, and paid for their work. Artists are professionals by the conventional definition of the word: they are skilled practitioners; experts who are paid for the performance of their skills. But artists differ from other professionals in a number of ways. Analysis of data from 2003-2005 by the National Endowment for the Arts shows that more than a third of artists were self-employed, nearly four times more than other professionals. They are more likely than other professionals to work part-time or only part of the year. 28 percent of all artists worked part-time and three-quarters of actors and nearly half of dancers worked only part of the year. Just half worked full-time when they did work. Those artists who did work full-time and year-round earned less than other professionals. Their median income was \$45,200, while the median for all professionals was \$52,500. But 45 percent of artists did not work full-time and year-round. The median income of those that did not work full-time was \$34,800, just two-thirds of the median income for professionals. (National Endowment for the Arts, 2008)

TAs are even less likely to work full-time than other artists. A large majority of survey respondents – 72 percent – work part-time as teaching artists; just 28 percent reported working full-time. For many, work is seasonal, dependent on the rhythms of school and other cycles.

Table 2: Full-time and part-time employment as TA

	Full-time	Part-time
Teaching artists	28%	72%

TAs are paid an average of about \$40 an hour, considerably more than the hourly rate of \$27.73 for all arts, design, entertainment, sports, and media occupations. (Bureau of Labor Statistics, 2009) But mean income for TAs working full-time was \$39,000, which computes to an hourly rate that is lower than \$20 an hour. And TAs who work part-time do not work very many hours. A Boston musician described his work: “These gigs are great but they are really part-time. I teach 2 hours after school in a youth arts center, an hour and a half a week at the high school. The key to making these gigs work is to negotiate a really high hourly rate to make them worth it.” A TA from Humboldt County described juggling a complex schedule to accommodate multiple employers: “I’m working three part-time jobs. Somehow I found my Monday through Thursday job after finding two Friday jobs. I work at Blue Lake (after-school) and Laurel Tree (a private school) on Friday, and at the Teen Center, Monday through

Thursday. I worked at Blue Lake School for two years with AmeriCorps and they asked me to come back to do directed art lessons for ten weeks and ceramics for ten weeks. It’s definitely a challenge to find other jobs around that schedule. All of them seem to be in the afternoons.”

The mean income from teaching for part-time TAs is just \$9800 a year, equivalent to only 245 hours of paid work a year, less than five hours a week. A large majority of TAs – 62 percent – reported they were paid only for actual instructional time, and not for planning or preparation. Of course, as contractual workers, they were almost never reimbursed or compensated for travel to remote teaching sites.

A majority of TAs (79 percent) has health insurance, but only 14 percent get it through their work as TAs. 21 percent have no health insurance at all, nearly a third more than the national average, and an extraordinarily high proportion for a highly educated group. Less than half of TAs have any kind of retirement plan (other than social security), and just 16 percent got any retirement benefits from their work as TAs.

The average TA worked for 2.7 different employers in the last year.

Most teaching artists who work part-time need other sources of income to sustain themselves, and more than three-quarters earn additional money as artists – selling their art or by performing for pay. Many also take additional part-time jobs in the arts or arts education, usually as administrators, or in altogether other fields.

Table 3: Other sources of income in the past year

Work as a professional artist	77%
Work as an administrator in arts or arts education	26%
Work in other fields	38%
Other	32%

The best available data on artists’ income suggests that teaching artists make about as much as other artists. A report from the National Endowment for the Arts found that the median income for the roughly 2 million American artists in 2003-2005 was \$31,600. (National Endowment for the Arts, 2008) Using that as the baseline and calculating an adjustment for inflation, the median income for all artists in 2008 was \$35,700. The mean income for teaching artists who responded to the TARP survey was \$36,000.

Table 4: Personal income

	All personal income
Teaching artists mean income	\$36,000
Median income, all artists	\$35,700

TAs reported that they experienced little change in working conditions since they began working in the field. Working conditions, pay, and respect for their work improved marginally, but opportunities and fringe benefits declined slightly. Several key informants, all veteran TAs, told us that they earned about the same hourly rate when they entered the field that they currently earn. Our survey results show that pay rates for more experienced TAs are higher than for those with less experience, though. Those with less than two years of experience made an average of \$32 an hour; those with six to ten years earned the national mean of \$40 an hour; and those with more than ten years of experience earned \$43 an hour.

Table 5: Conditions in the field

Changes in conditions for teaching artists	Gotten better	Stayed the same	Gotten worse
Working conditions	28%	55%	17%
Pay	35%	41%	24%
Opportunities	24%	34%	41%
Organizational support	25%	46%	29%
Fringe benefits	7%	55%	38%
Respect	28%	56%	16%
All conditions	25%	49%	28%

Table 6: Hourly rate by experience

Under 2 years	\$32/hour
6 to ten years	\$40/hour
Over ten years	\$43/hour

Content and discontent

Despite conditions that are clearly not as good as those enjoyed by most professionals, TAs find their work satisfying, and most are committed to staying in the field and with their employers for a long time. 87 percent of those working part time said they would take more work if it were available. More than three-quarters of those who work as full-time TAs indicated that they would take more work as well. Two-thirds indicated that they planned to continue working as TAs for more than ten years, and nearly a

fifth indicated they would stay in the field between six and ten years. Only 15 percent said that they expected to leave the field within five years, and most of those were older TAs.

TAs have long-term relationships with the organizations for which they have worked the most in the last three years. Artists in every form had employment relationships that lasted an average of five years or more, whether they worked in schools or in non-school settings. Of course, more experienced TAs had even longer relationships with their main employers. Those with more than 20 years in the field averaged more than eleven years with their main employer.

This does not mean that TAs are content about the conditions in which they work. Some TAs expressed considerable bitterness about the lack of respect, validation, and recognition they receive, and many complained about the anxieties associated with low pay and job security. A visual artist told us, “No one has my back in this field. Who is going to watch out for me? I leave, they hire someone else. That is the reality. That is the artist’s life.” A poet said, “It’s not necessarily about the money I make, it’s about who gets the credit after I finish the work. I got sixth graders to write for the first time, and maybe one of them manages to go on to college, because I got him reading and writing in 6th grade. But, I’ll never get any credit for that. They don’t know that this child’s life was turned around because of an experience with a teaching artist or with the arts itself. I feel like we are treated as condiments, not the main course. We are dispensable, but the work we do is invaluable.”

Nonetheless, survey respondents, given options that ranged from “not a problem” to “large problem” rated the worst of the problems they face in the field – lack of benefits, low earnings, and lack of job security – as “moderate.” No problems were rated as “large”. A majority did report, though, that they have considered leaving the field – mainly because they needed more money, job security, health benefits, and more time to focus on their own art.

Two big reasons appear to keep TAs dedicated to the work despite relatively poor conditions: The first is that they find significant intrinsic satisfactions in the work, and they balance those against the problems it presents. For one thing, they believe teaching makes them better artists. A majority reported that teaching has had a *very* positive effect on their art making. Despite the difficulty of balancing time for teaching with time for making their own art, less than 10 percent think it has had no effect or a negative effect on their art making.

Table 7: Effect of teaching on art making

Very positive	57%
Somewhat positive	33%
No effect	4%
Somewhat negative	5%
Very negative	0.5%

Not a single TA told us that they began to teach as a strategic career choice. Most began teaching because an opportunity became available and they needed a job. (We are aware that some young TAs have taken classes in college in the last few years that inspired them to enter the field, a recent development, but the vast majority of TAs did not enter the field immediately after completing their education.) Most TAs indicated that they quickly found that teaching was rewarding emotionally, challenging intellectually, and that it was flexible enough to (usually) permit them to pursue their interest in making their own art work and a career as a professional artist. TAs consistently responded that they teach because they “want to work in their artistic field” and because they “love teaching.” They find the work rewarding because it enables them to “pass a gift on” to others, “make a contribution to social change,” enables them to “contribute to community,” and because they “learn and grow” from teaching.

The second reason TAs remain dedicated to the field is less idealistic and more pragmatic. A tiny minority of artists earn a great deal of money from the arts. But most artists earn about the same amount that TAs earn. TAs recognize that there is a poverty of opportunities to earn a better living in the arts. The prospect of abandoning teaching presents them with the daunting challenge of finding another way to earn money from their art or face the painful choice of leaving the arts altogether. There is some evidence suggesting that significant numbers of artists leave the arts because it is too difficult to make a living in the arts. Very preliminary results from new research on graduates of arts schools indicates that 28 percent are pursuing careers in other fields, and that “two-thirds (68%) of graduates who once thought they might become professional artists, but did not, indicated that the promise of a steady income stream pulled them into other fields.” (Indiana University Center for Postsecondary Research)

TA organizations and organizing

TAs and program managers expressed considerable concern and interest in improving conditions in the field. There was a keen awareness that conditions for TAs – particularly pay, job security, and benefits – were not likely to improve without growth in demand for arts education. Key informants were alternately motivated and discouraged by this. Efforts intended to build demand for arts education in local districts and individual schools are underway in Boston, Chicago, Seattle, San Francisco, Alameda County, and Los Angeles. ArtsEd Washington leads a distinctive and energetic statewide campaign to expand demand for arts education. TAs are active in all of these efforts.

In some study sites TAs and program leaders, sometimes with broader support, had created new associations or organizations focused on the particular needs of TAs. None were conceived of as unions dedicated to improving wages and working conditions or winning collective bargaining rights. None had established concrete standards or goals for TAs' working conditions. (We did not find that unions represented TAs in any TARP study sites. The New York teachers union represents TAs working at one major program in New York City, but that is the only union for TAs that came to our attention, and it has not expanded its bargaining unit to additional programs for many years.) Rather, they were conceived to provide service to the field through professional development, advocacy, and networking, and as a venue for TAs to think together about how to advance their interests and promote their capacities. NECAP (<http://www.artisteducators.org/>) serves this purpose, to some extent for both Boston and Providence. It is a regional organization dedicated to professional development for teaching artists that was sparked by support from state arts agencies. The Chicago Arts Educators Forum (CAEF) (<http://www.chicagoartseducatorforum.org/caef/>) does the same for Chicago. The Chicago Teaching Artists Collective is a listserve used to promote TAs own art, post announcements of job opportunities, and events. The Community of Thinkers in Seattle includes some teaching artists but is more manager-driven. The Association of Teaching Artists (<http://www.teachingartists.com>) is primarily based in New York State, but has national reach through its web site, and in April, 2011, it held the first “national teaching artist forum” with representatives from eleven states, including several study sites. Teaching Artists Organized (<http://www.teachingartistsorganized.org/>) has a relationship with the Alameda County Office of Education but includes TAs from the entire Bay Area. It has organized a job fair for TAs, and it is the only one of these efforts that has a paid staff. All of the efforts have focused primarily on professional practices and professional development on issues like methods, standards, classroom management, integration strategies, assessment, and school and teacher partnerships.

Professional development was a particular concern in nearly every study site, conceptually linked to improving conditions for TAs. Several key informants made an implicit argument that one reason demand was limited for arts education was that TAs lacked skills essential to success in the classroom. The theory was that professional development and even formal certification of TAs by some kind of authority would raise confidence in TAs as instructors and stimulate demand by providing assurance that TAs were fully competent in the classroom. One veteran of the field said, “There are good art teachers and bad art teachers, and the same with teaching artists. The ones that aren’t as skilled give a bad name to everybody else, and ultimately that undermines the whole effort. So I weigh in for certification.” Such a process could provide a seal of approval for individual TAs who have had sufficient training and/or experience to warrant that they are capable teachers.

The idea is modeled on the credentialing or certification of many other professions, including teachers, who must be accredited by state by boards of education. That informant continued, “I think some sort of certification will be necessary if teaching artists want to get jobs. It would serve credibility. The whole field has to get built. There have to be salary standards – there has to be a profession.” But even she wondered if the strategy would actually produce additional demand and improve conditions for TAs. She was uncertain and ambivalent. “What good is certification if there is no profession to enter? It has to mean something – a professional wage, or however it gets organized.”

Just a few key informants who were knowledgeable about district or school policy and decision making expressed real concerns about TAs’ teaching capacities. One district official was worried that TAs’ were not able to teach the standards and manage difficult classrooms. “We insist that everything is standards based. Those are statewide. If you are in our schools, you must use the standards to achieve our arts goals. Most teaching artists are not coming in with required training, like teachers. And there are a lot of problems around discipline. Sometimes teaching artists think that the classroom teachers should be there to handle the discipline piece. They’d rather not do it themselves.” Just one TA, of all those we interviewed, confirmed that he would prefer to have the teacher handle classroom disruptions, though. Classroom management is a concern among TAs, and more than a few told us that engaging and keeping a class of thirty or more students consistently on track is challenging. There have been serious discipline incidents in classrooms with TAs, but we did not hear *any* concrete examples of disciplinary disasters in our interviews. Most TAs felt that disruptions were minimized by good teaching and interesting curriculum.

Inexperienced TAs do not, as a rule, know much at all about the state or local standards in the arts, but experienced TAs appear to be familiar with them, and most of our informants indicated that nearly any

serious lesson in the arts can be mapped to a standard with relatively little difficulty. TAs, it seems, catch on to that quite quickly. They expressed more concern about hitting the right level of difficulty in presenting tasks and material to students – not so challenging that students are quickly frustrated, but sufficiently interesting to engage students’ attention and motivate effort. While the standards are calibrated to grade levels, they are broad and general, and hitting students’ sweet spots depends far more on getting good advice and intelligence on the class from the teacher than on great familiarity with the standards.

We did not find a compelling interest in credentials or certification for teaching artists from school principals or district officials, by and large, and did not conclude that a credential or certification system would raise demand, and by raising demand, improve conditions for TAs. Rather, Interest in improving TAs’ teaching capacities seemed strongest among program managers and TAs themselves, who were keen to simply learn how to teach better.

Becoming a TA

Most TAs have degrees in the arts, one or another of the growing diversity of creative media taught in colleges, universities, and conservatories. Those arts schools that have education programs, and those schools of education that have arts or music programs are devoted to preparing students to become full-time arts specialists, not TAs. About 16 percent of TAs are certified to teach in public schools by a state board of education, but most have not studied education at a professional level, and just 22 percent indicated that teacher training in art school or college was very important preparation for their work as a TA. Most TAs certainly did not learn *teaching* in art school.

Artists often told us that there was a bit of serendipity involved in starting to teach. Someone they met at a party told them about an opportunity. They spoke with someone at an audition who knew about teaching work for a theater. An African-American photographer was leaving a tour of an exhibit of his work at a community arts center in Chicago when a school group entered the hall. He started to talk with the group leader, and showed the students his work. “I needed work, they needed a photographer, and it fit my schedule.”

A Boston musician who got a master’s in jazz composition at the New England Conservatory of Music was waiting tables. “I met a guy at a party who turned out to be the principal of an East Boston School. He said, ‘I have no music teachers, no curriculum, no instruments, but I have funding, and you can come to my school and start a music program and do whatever you want as long as it kicks ass. Just make it good, whatever it is.’ He gave me complete freedom to do something he could showcase and the kids would dig.”

A printmaker told us that a friend working with young people on probation at a Latino cultural center was having a tough time and needed help. “I had never taught before, but he talked me into going with him. The first day I wanted to walk right out. It was right out of ‘Dangerous Minds’ (laugh). But many of the kids gravitated toward working with us and we ended up having a good time. Then I met a teacher from a school in that neighborhood who asked if I would talk to her students for a ‘career day.’ I said yes, and enjoyed it. It reminded me of my magician days (I started my own magician business in the sixth grade). I love being on stage and the same thing happens to me in the classroom. Anyway, that began a snowball effect and I began receiving a lot of offers to come into the schools through word of mouth.”

Artists rarely indicated that they had dreamed of becoming a teaching artist and methodically looked for opportunities in the field to get started. Some, though, were influenced or inspired by their own teachers. A trumpet player TA in Chicago explained that his college trumpet teacher urged students to “give back” through education, so he earned money to help put himself through graduate music school by teaching at the Settlement Music School in Philadelphia, one of the most venerable community music schools in the country. A young Mexican American TA had recently started teaching art after-school at the elementary school he had attended. We were interviewing the TA who taught him ten years earlier at the Alisal Center in Salinas when he walked in to say hello to the man who had inspired him as a youth.

Half of TAs indicated they did not feel adequately prepared when they started to teach. When asked how they learned to teach, they indicated nothing had been nothing more important to them than on-the-job experience. Education in their art form was also very important, assuring a high level of mastery of the content and skills they teach. A majority of TAs also cited coaching or mentoring by other TAs as very important to their development. But no other source of preparation for teaching was cited by a majority of TAs as being very important to their development. Minorities indicated that they had found professional development offerings – usually workshops or institutes by employers or others – significant to their development as TAs.

Table 8: How TAs learned the skills they need

Source	Very or most important learning sources
Education in the art form	80%
On-the-job experience	94%
Coaching or mentoring by TAs	52%
Coaching or mentoring by teachers	24%
Workshops by employers	30%
Other workshops	39%
Teacher training in college or art school	22%

There was broad belief that improved and expanded training and professional development to raise the level of TAs’ work would be essential to making arts education broadly accessible in all public schools. Funders and civic leaders who hoped to move schools in that direction were concerned with the quality of programs and TAs’ capacities to work in schools. Some of them were intrigued by the idea of a credential or certificate of training that could provide assurance that a TA was prepared for the responsibility. Some key informants from higher education expressed a hopeful aspiration that their institutions would have training programs for TAs that could meet that need. A few had introduced

courses in arts education that were available to students who were not preparing to become arts specialists. But the breadth of support for more and better training and professional development was not matched by interest in certification for TAs. TAs themselves, in fact, were quite ambivalent about the idea.

Reflecting the many purposes of arts education and the unique profiles of so many programs and projects, we found diverse perspectives about how professional development should be delivered and what its curriculum should include. Some were interested in what was common across all programs so that training could prepare artists for the reality that they are likely to work for more than one or two. But a program manager for a California arts college said she was skeptical about creating a single curriculum to train TAs. “I don’t know what I think about ‘universal training’ for teaching artists, but I do believe in some kind of training, and some kind of framing for what that training is – like what is important for teaching artists to know, understand, and be able to do when they go into a classroom. I think that may be universal.” A program manager in Los Angeles who has contributed to a training program required for TAs in the Los Angeles County Arts Commission’s Arts for All program said his main motivation was “ensuring quality but not creating a bureaucracy. The entry process to being a TA is pretty easy. We are proud of the training we do, but site visits are rarely involved, and the process is not very rigorous yet. Professions have standards and barriers for entry. We’ve got to go in that direction.”

TAs expressed considerable interest in training if it would make them more qualified and competitive for employment opportunities. They had doubts about training that did not. “If you went to a program like WritersCorps (a San Francisco program that employs and trains writing TAs over a two-year period) and were certificated because you completed that, and then there were guarantees that districts or agencies would be able to provide work, it would make sense. Otherwise?” Like many TAs, that SF poet makes questioning authority a core value. “Who certifies the certifiers?” he wondered. Chicago TAs who attended a community conversation about professional development were resistant to fees for training unless it was certain that it would lead to higher pay or more work. “I’ve gone to 101 PD workshops! In all that time, I’ve gotten the same hourly rate,” said one. “Some of them were good, some not so good, but none of them changed the basics of the work for me. Never led to a raise.” Another suggested that the fees be paid by employers, not artists themselves.

A manager from the SF Arts Commission had other practical concerns. She wondered about the resources that would be required to train substantial numbers of TAs. “We don’t have an institution of higher education that we turn to as a training partner. We have great people in our major art institutions

that provide their education staff with excellent professional development. Unfortunately they lack the capacity to take on a greater training role. We tried to convene major cultural institutions to see if they might collaborate to pull together a teaching institute with classroom teachers and teaching artists. It's an important need, but we all just have too much to do right now." A Seattle visual artist was concerned that training at a college or university would make it too academic, take much of the joy and spirit from the field, and marginalize the artists who have built the foundation of the work. "TAs have done all this work to make this a vital thing, but academia could take it over and push out TAs by promoting pedagogy that gets defined through research, not through practice."

A Chicago program manager reflected on the dynamics of an underfinanced sector in which programs and organizations both collaborate *and* compete for advantages. "I see problems in setting up a certification or credential training program for TAs. There's a competition to be first to develop a fee-based certification program – to get that income stream." The California College of the Arts began planning a fee-based training program for TAs, but abandoned its plans after concluding that there were insufficient economic incentives for artists to pay for their own training. Columbia College Chicago recently established a teaching artist minor within its undergraduate education program. Its Center for Community Arts Partnerships is developing a training program for working TAs, the Teaching Artist Development Studio, which will be piloted in fall, 2011. The most fully developed program of this kind is at Philadelphia's University of the Arts' continuing education program. It offers a teaching artist certificate for completion of an eight-course program over two years that costs about \$4,000. Required classes include learning theory, professional practices, a teaching methods/practicum, child development, arts integration and collaboration, program assessment, and a capstone project. No TARP study site has yet established a similar program in a higher education institution. But, if most TAs are part-time and earn just \$9,800 a year from teaching, a \$4,000 certificate may seem like an extravagance they can not afford.

The skills TAs need

TAs responded to several survey questions about their tasks and responsibilities – the things they needed to know how to do. Two items were selected as most important or very important by more than 90 percent of all TAs: engaging students (95 percent) and being a good role model for students (92 percent). Other highly rated responsibilities were managing the learning experience well (88 percent); make content meaningful to students (88 percent); developing strong curriculum (82 percent); and adapting teaching for different learning styles (82 percent). If there are some universal skills that TAs require, those ought to be on the list.

Table 9: Most or very important tasks or responsibilities (all TAs)

Skill/responsibility	Most or very important	Skill/responsibility	Most or very important
Engage students	95%	Prepare final exhibit or performance	54%
Good role model	92%	Assess student learning	47%
Well-managed experience	88%	Integrate art form with other subject	45%
Make content meaningful	88%	Partner with classroom teacher	40%
Develop strong curriculum	82%	Develop a community-based project	32%
Adapt to different learning styles	82%	Provide professional development for classroom teachers	30%
Support students' original work	76%	Teach state or local standards	25%
Create accommodations for disabilities	59%	Provide professional development for school arts specialists	24%

As would be expected, TAs who primarily work in schools indicated that teaching the state or local standards, partnering with classroom teachers, and providing professional development for classroom teachers were higher priorities than they were for TAs whose work was not principally in schools.

Table 10: Most or very important tasks or responsibilities (school-based TAs only)

Skill/responsibility	Most or very important	Skill/responsibility	Most or very important
Good role model	94%	Demonstrate or perform your art	60%
Engage hard-to-reach students	84%	Prepare final exhibit or performance	57%
Teach students to work in art form	81%	Provide professional development for teachers	49%
Develop strong curriculum	74%	Partner with classroom teacher	48%
Students make original work	74%	Assess student learning	48%
Integrate arts instruction with other subjects	62%	Teach state or local standards	34%

Good teaching artists

Program managers were asked what kinds of skills and inclinations they believe make good TAs, what they look for when they hire artists. We were repeatedly told good artists are not always good teachers, and that good teachers are not necessarily the best artists. Strong art skills were often the first thing that program managers said they looked for, but they were by no means the last.

A Chicago youth theater director told us, “My biggest concern is whether an artist has got the artistic chops to do this work. Even those who have ample teaching experience often don’t have the artistic

chops.” He made clear that his understanding of “chops” went well beyond technical skills. What mattered most was that they had a sense of who they were as artists, a clear artistic voice, that they were creative and original, and that they were passionate about making art. “At the same time, I want artists who are interested making art *with* our young artists, and who are prepared to make a serious commitment to them. Our work grows from a deep sense of responsibility to the artistic project and to each other. Our shows are built from a long series of workshops on ideas and stories, and I need artists who can work in that way. The large group is broken into smaller groups that are asked to develop the idea for performance. They come back together and show their work, and then we talk about it. We reflect on what was interesting and exciting, what worked best, what gave us the truest version of the story, what elements we might use again. It’s an ongoing process of developing ideas, evaluating those ideas, making selections about what to keep. We train people to answer, ‘what is the best way to tell this story?’ Every day they are writing a play on their feet, and then talking about it, getting evaluated by their peers and the adults in the company as well. The artists who work here need to be able to lead that.”

Another Chicago program places TAs in hospitals to work with chronically sick children. Artistic “chops” and voice were important to its director as well. “We’re very attentive to the art scene, always noting who does interesting work. We’ve approached and recruited artists who’ve never been teachers before. We first ask them to tell us about their own art work. That’s the starting point. If the person has a compelling aesthetic and passion for their own work, and they enjoy talking about their work, then we’re on to something. We ask for portfolios, samples, and talk about the work. If they’re passionate about being creators of art and they’re good at it, we pay attention. Our TAs need to be both fantastic artists and good teachers. Their artistic ideas need to inspire the kids, but they need to encourage the kids to develop their own ideas, too. Plus, for us, they have to be able to work in a hospital environment, and that’s not a place for everybody. It’s such an unpredictable environment. On any given day, you don’t know how many kids will be able to work, or how old they are. So our artists must be flexible. Then we operate on our gut after those criteria are met: great artist, great teacher, able to work in a hospital. We also look for affect. Charisma can excite kids, but we recently hired a really soft-spoken guy who’d had no experience whatsoever. Lots of the kids are soft-spoken and introverted, and they can relate to a quiet artist. He’s become one of our best hires.”

A school program manager had a similar perspective. “A good teaching artist has to be excited about *their own* artistic work. When we hire artists, we ask them to show us their own work and to talk about what makes it interesting for them. If they can’t talk about their own work, how can we expect them to talk with kids about the ideas in *their* work? We want them to be curious about kids, about how kids

tick, and what they could do with kids. We're *really* interested in artists who want to make new work *with* kids, who are curious about what kids will bring to their work, who believe that they have something to learn *from* students, and anticipate that students will bring fresh and different perspectives to questions. We also look for artists who are curious and respectful toward teachers. We're interested in generative tension, where teachers and artists approach a question from different angles, but they are willing to work it out."

"Bottom line," said another school program manager, "I look for artists who have an affinity for education and really want to do this work. Education needs to be part of who they are. They can become a better educator, but they must start out with some basic educator impulses deep inside or this is not for them. I want my TAs to see themselves as advocates for their students. I want them be really good artists, driven to make the best work, and able to transmit that drive to the students. They need to be a strong presence in the classroom, to command the room. They need to be a good partner with a classroom teacher, open and willing to cultivate that relationship, collaborate and see the teacher's point of view." On a practical level, "they need to be able to break it down and identify what they are going to teach, make a judgment about how much to expect from students of particular ages and in the time they have available, and develop and write rich curriculum. Of course, they need to be reliable, show up on time, be a good communicator, make their intentions clear, think on their feet and change it up if their plans are not working. They need to be sensitive to the teacher's needs, the school curriculum, the standards, the language of schools, and what kinds of work are appropriate in schools."

These managers are interested in artists who are emotionally mature, intellectually and artistically open and curious, eager to collaborate with students (and with teachers in school settings), and adaptive. What is striking about the profile, as described by those program managers, is how much it reflects the core characteristics of good teaching. They want TAs who:

- Bring a rich range of artistic skills and dynamic ideas into their classes, but are focused on drawing out and developing their students' ideas, through curriculum grounded in issues that matter to the students. They are student-centered.
- Engage students in concepts, ideas, and questions that are significant, complex, and relevant through the art form. They are focused on cognitive work.
- Understand that learning in the arts is a social process, often collaborative, always enriched by discussion and reflection by the group; and understand that teaching the arts in schools is best sustained and most meaningful when the classroom teacher is involved as deeply as possible and is a genuine collaborator.

- Have a high sensitivity to working within the culture and the limits of the instructional venue – whether it is a school, hospital, prison, church, park, or senior center. Good TAs may push the limits, but not to the breaking point.

The TA delay: Mature individuals, deep experience

The level of maturity these program managers described, and the qualities they look for may not be abundant in most young artists, fresh from art school, perhaps uncertain about whom they are personally and artistically, and looking for their first jobs. But respondents to the survey were generally not young artists fresh from art school. The average age of TAs who took the survey was 45. A bare majority was under 40 years-old, and significant numbers were over 50. Nearly three quarters of TARP survey respondents had more than five of years of experience, and nearly a quarter had over twenty years of experience. The average TA has worked about 12 years in the field. Simple math yields a conclusion that the average TA started in the field in her early to mid-thirties. It appears likely that many, if not most, TAs do not start teaching quickly after completing their formal education in the arts, but postpone entry into teaching for some years.⁵

We cannot be sure why so many TAs did not start teaching earlier in their career, but we speculate that their later start means they were more mature than they were a decade or so earlier. It is likely, of course, that many artists come to teaching after they have spent some time struggling to make a living as a professional artist, turning to teaching primarily to improve their cash flow. Money is surely a reason for teaching, but survey responses suggest that it is not a particularly powerful one, and not likely to have been decisive without more influential reasons. Survey respondents ranked “needed the money” lowest among seven reasons artists began to teach. The most important reason artists started to teach was that they wanted to work in their artistic field, followed by enthusiasm for teaching. Artists also reported that they came to teaching because they wanted to contribute to the community, believed teaching would contribute to their growth as an artist, an opportunity presented itself to them, and because they wished to contribute to social change.

“Needed the money” rose above dead last among the seven reasons when artists were asked why they *stay* in the field. Working in their artistic field remained the most important reason for continuing to teach, tied by “love for teaching” and “contribute to community.” “Contribute to social change” and “teaching contributes to my growth as an artist” are also more significant reasons for staying in the field

⁵ TAs, like many other well-educated Americans, appear inclined to postpone having children. Indeed, many TAs do not have children at all. Just 16 percent of those under 45 (man and women) have children. Of TAs older than 45 years, 60 percent do not have children.

than the money. Only “opportunity presented itself” was less important than “money” for staying in the field. Given how little TAs earn from their teaching, it is clear that few would stay in the field for long if they did not get satisfaction from teaching in ways that have little to do with money. The data does not support the idea that many artists choose to teach because they have failed to do well financially as a professional artist. Those for whom money is a more significant motive may be more likely to leave the arts altogether than go into teaching by the time they reach their early to mid-thirties.

One clue about why artists turn to teaching later was offered by a book artist, some years older than the average TA, who reflected on why she waited before she began teaching. “I’m from that generation that was told, ‘You’re a girl. You should teach.’ When I was applying to college, an interviewer told me right off the bat, ‘You’ll never be an artist. You should be an art teacher or do art therapy.’ A lot of instructors, mostly male, pushed me toward teaching and away from being an artist. But it was really important to me to be an artist and to be taken seriously, so I pushed back and kept at it. I studied fiber, but the last year of school I took a book arts class and the whole form spoke to me. I was working as a designer, making books, and volunteering at the Metropolitan Museum, where I learned about traditional book forms. One was called a girdle book – a traditional medieval codex with a leather, silk, or chain swath that would attach to the waistband of a monk or the nobility. I thought, ‘Oh, girdles? I’m going to make a book from a girdle.’ And then I made a series. And then books from children’s clothing. And then I started to think about the content – all about the body. And then larger books from wedding dresses and the like. I had found myself as an artist, and it was at *that point* that teaching began to appeal to me. My highest aspiration is to create an environment in which students can experience that same process – start finding themselves through the work and the materials. That means they need to be exposed to lots of different forms and structures, so they can find something that speaks to *them*.”

Training and professional development for TAs

The goal of professional development and training for TAs is to raise the quality of their educational work and the quality of the programs for which they work. Ultimately this means that the purpose of professional development for TAs must be to improve arts learning experiences for students. Striving for quality and excellence is a constant quest in the lives of artists, and many artists commit themselves to steady routines of classes and workshops to keep themselves fresh, sharp, and growing in their art. Professional development is a part of many artists’ DNA.

Over the last two decades it has become far more common for arts organizations to provide professional development for the TAs that work for them. Nearly 80 percent of program managers reported that they

often or sometimes provide training for newly hired TAs. 72 percent reported that they often or sometimes provide ongoing training or professional development for their TAs. But TAs did not report that the training they received from their employers was particularly valuable to them. Why not?

Perhaps there is a structural reason that less than a third of TAs reported that training provided by their employers was a very or most important source of professional development: Limited career advancement opportunities for TAs is a source of significant dissatisfaction to the field, and we were repeatedly told that training did not lead to opportunities to advance. But TAs also complained that training curriculum was too often directed at novices and failed to stimulate or challenge veteran TAs. “What doesn’t help is when you are mixed in with novice teaching artists. You are sitting next to this giddy kid from Iowa who really does think he’s going to save the world – and comes back crying because the kids don’t connect with him. How can you design professional development that can keep experienced artists engaged and not go over the head of the novice? As much as I need the money, at this point I will turn down the pay to go to these because they are just painful.” Professional development, for the most part, was described as episodic and confined to brief workshops or institutes of no more than a day or two. The curriculum of these training episodes is usually designed to familiarize the TAs with the logistics of the work – how the organization’s systems work, and what the partners they will work with expect from them. They familiarize the TAs with a prepared curriculum for students, aligned to the educational purposes of the arts organizations. Theater companies teach about the plays that students will see when they visit the theater. Orchestras about the music they will hear. Museums about the art they will see. Training of this kind is important to making programs work efficiently, but it reflects a model for TAs work and for partnerships that is limited and leaves little room for TAs to bring their own creativity into their teaching.

In other words, TAs are sometimes critical of training because the programs they work for are too limited in scope to reflect the “great variety and complexity” (Seidel, Tishman, Winner, Hetland, & Palmer, 2009) of arts learning that makes arts education so rich; and some programs themselves are not striving ambitiously for excellence across the spectrum of purposes and benefits available through arts education. That is not entirely their fault. They operate within a system of norms and conventions about the place of education within arts organizations, and the role of arts organizations in schools and other community institutions, and within a “market” for their services dominated by the ideas of funding organizations, arts philanthropies, and some public agencies, rather than the ideas of arts educators themselves, who must adapt to those norms and conventions.

But not all professional development and training is so limited. A third of TAs reported that they had experiences that were very important to developing their teaching capacities. TAs and program managers told us about training that was a sustained part of program routine, that enlivened and stimulated TAs' creativity, was integrated with the work itself, embraced complex ideas and debates about pedagogy and curriculum, and empowered TAs to develop original curriculum and meaningful relationships with their partners. In other words, they described training that *reflected the complexity of arts education and the principles of good teaching* – learner centered, hands-on, about meaningful ideas, and social. Just as TAs believe that student voice and choice is important to good arts education, voice and choice is important to TAs' learning and development as well.

More than half of TA survey respondents indicated that mentoring by veteran TAs was a very or most important source of professional development. The training programs we were told were most exciting almost always made field knowledge of veteran TAs central. They did not leave the mentoring to chance. A program director in the East Bay said, "I've always advocated two things for the training of teaching artists if possible: Always use mentor artists to bring less experienced teaching artists along, work with them, coach them, watch them teach. Even more important, if possible, have them watch the mentor artist teach, so they can ask, 'Why did you do that with the kids?' Or, 'When you said that, what were you thinking?' 'What was the logic behind designing a lesson like that?' Those things are really important."

But veterans are not the only source of learning for TAs. A visual artist in Chicago told us about a session with an expert in adolescent psychology. "She knew a lot about the mysteries of adolescence, and I found the content fascinating. But she didn't try to give us a recipe to copy. She gave us some new tools that can help us understand issues in our classrooms, and then she asked us to talk about how they might be applied in our classrooms. Too often, it is mostly some expert talking, and you are just listening. That isn't empowering or respectful."

Getting artists together, both formally and informally is also important. "TA work can be really lonely. We have paid monthly artist meetings so artists can share and collaborate," said a schools program director. A TA in that program stressed, "Those meetings were transformative. I grew professionally *so much*. It was a monthly, rare opportunity to share what we were doing in a reflective mode, not an anxious mode. Outsiders also came in, but all of us had a chance to lead and to follow." But even informal exchanges between TAs can be valuable. A Seattle program manager stressed, "TAs need to gather; they need to trade tricks of the trade."

TAs ranked “on-the-job experience” as the most significant contributor to their professional growth, and the best training programs respected that simple fact by making reflection on their working experiences a very significant focus. Judith Tannenbaum, a veteran writing TA, who began her career teaching poetry to prisoners in San Quentin, now directs training for TAs at Writers Corps in San Francisco. (One of Tannenbaum’s early students, Spoon Jackson, still in prison, now teaches poetry to prisoners himself. He collaborated with her recently on a book about their distinct paths into poetry. (Tannenbaum & Jackson, 2010)) Tannenbaum is a great believer in learning by doing. “Training works so much better when it is integrated into the work teaching artists are doing, so the training is ongoing and it’s not just frontloaded.”

Chicago’s Project AIM was singled out by several TAs for the quality of its professional development approach. It makes learning from TAs’ experiences and mentoring central. Its director, Cynthia Weiss, said, “We have paid monthly artist meetings where artists share and collaborate, so we have become an ensemble of sorts, not a group of soloists. And we activate veteran teaching artists to help train our newbies.” Cecil McDonald, Jr., One of Project AIM’s veterans, told us, “I conducted a professional development workshop last summer with eight artists and fourteen teens. We mentored the artists and they taught the students. I think that helped us as teaching artists. You learn so much when you teach something. So, the best training was to train somebody else.” Merryl Goldberg, the founder of Center ARTES at Cal State San Marcos near San Diego described a similar approach to professional development for TAs in her programs.

Content of good professional development

Teaching skills are significant in all arts education contexts, but the challenges to a folk guitar teacher at a community school of music are surely less complex and layered than they might be for a music TA working with middle school students in a low-income public school. Students at the community music school are likely to be there voluntarily, members of the class are likely to have their own instruments, play at roughly the same level, and have an inclination to practice between lessons. If they are children, they are likely also to have the support of parents who pay for their classes, encourage them to practice, cheer their successes, and transport them to lessons. The classes are probably held in a dedicated facility furnished to support musical study, and they are likely to be small, usually less than ten students. The curriculum is focused on a particular set of skills on the instrument – beginner, intermediate, or advanced – that are part of an established sequence of instruction, so the TA is not responsible for creating entirely new curriculum.

Students in the middle school are not there voluntarily. Some or all may have had no prior musical instruction, though it is likely that they do have musical interests, like most young people. Few middle schools have instruments for their students, so music TAs often are limited to vocal and percussion instruction. Classes may have more than thirty students, some of whom may be seriously alienated, have learning disabilities or behavioral problems, and classroom management may be a real issue. The TA will need to work closely with the classroom teacher or the school music teacher, if it has one. There is a reasonable chance that the TA will be responsible for integrating music instruction with another subject in collaboration with the classroom teacher, and responsible for helping develop original curriculum that links the two. Perhaps the TA is responsible for teaching a curriculum associated with the musical programming of her employer – a symphony orchestra or jazz society, for example – music that may be utterly new and unfamiliar to the students. In either case, the challenges of engaging students, holding their interest and attention, getting a commitment from them to learn, and achieving a set of concrete learning goals are likely to be far greater than the challenge at the community music school.

Just as there is broad agreement about the pedagogy of good professional development and training, there are a few elements that seem to be fairly widespread across the many programs that we discussed with people across the country. TAs need to learn how to write curriculum, lessons, and units that have an arc that starts at the beginning, moves students through the middle and toward an end point. They need to develop their capacity to be attentive to all of the students in the classroom, notice when some are losing their way and get them back on the pathway to learning. They need to learn how to work closely with teachers, understand the context that teachers work in daily, and how to support teachers taking the risks in getting involved in the arts. They need to learn how to bring their artistic personality into the lessons without losing the thread of the content. They need to learn to value assessment, how to use assessment tools, and how to document student learning.

Theory and practice in professional development

There was disagreement about some other matters, like the value of educational theory to TAs. Some sophisticated program directors thought that learning pedagogical frameworks was vital to TAs developing the capacity to be flexible and adaptive no matter what they might encounter in classrooms. But others were more interested in the nuts and bolts. “TAs need to learn to use assessment tools. They don’t need to know the theory of assessment! What is the tool and how do I use it? If I’m going to use a journal prompt, how do I incorporate that? What are five good journal prompts? They need to learn to use the tools well.” Some thought that TAs needed to know about developmental psychology,

others thought that TAs could orient their teaching to children at appropriate levels “without studying Piaget or Vygotsky.”

Thoughtful program managers concluded that there was a need for training and professional development at multiple levels. “We need to create a curriculum that would be entry level (lesson plan, curriculum, classroom management, etc.) and also have a survey course of the kinds of arts in education programs/philosophies that exist. And we need a level two training that has more nuanced instruction. Beyond the intro to working in schools and on to how to become a successful change agent. Educational philosophies. More advanced and particular curriculum for vets, like integration of art forms with different subjects, working with disabilities, school politics and dynamics. The kind of material TAs need to become leaders,” said one program manager.

The Alameda County Office of Education has taken the lead in developing a substantial initiative across the eighteen school districts in the county, the twelve-year-old Alliance for Arts Education. It has orchestrated one of the most substantial professional development efforts in any of our study sites. Designed to train *both teachers and TAs*, the Arts Integration Specialist Program offers core courses in arts integration, collaborative curriculum design, and assessment, and electives as well, and it issues a certificate to all who complete the requirements.

Another ambitious professional development effort in the Seattle area, Arts Impact, has been developed by the Puget Sound Educational District. It is not *for* TAs, however. Rather, it employs TAs to train elementary teachers to deliver arts integrated instruction in a two-year professional development program. “Year one focuses on arts foundations in dance, theatre and visual art. Year two focuses on arts concepts and infusion in math, science, reading and writing. We use TAs to help train classroom teachers in our program, and we expect that teachers can learn this well enough to deliver high quality arts infused instruction.” In Chicago, artists with CAPE do professional development for arts specialists in the city’s FPAMC schools.

One of the more unusual professional development strategies is at the East Bay Center for the Performing Arts, a hybrid community arts school, collection of resident performance ensembles, and presenting venue that has a rich education program. Its artistic director told us, “There are some things that many performing arts canons have in common about perception and training. This isn’t about discipline based art education, or state standards, or aesthetics, or interpretation. It’s about the practitioner and the kinds of questions that go through one’s mind when starting to learn something in the arts. “How do I know that I’m doing it right?” “How do I know if I know it? It’s a meta-

curriculum, awareness of elements and processes. Things like kinesthetics, breathing, weight in motion, sensory patterns, aural and visual skills, pitch, rhythm, language, composition, collaboration, memory, risk/play/invention. These are common across all of the performing arts.”

Teaching Artists: a quantitative portrait

For the purposes of this study, a teaching artist was defined simply and inclusively as an artist who teaches. Like most other artists, TAs tend to work less than full-time, and they tend to need multiple income streams to make ends meet. For that reason we distinguish teaching artists from other arts educators – those who teach full-time for a K-12 school or hold a tenure track position in a college, university, or conservatory – because the conditions of their employment are so fundamentally different from most TAs, even though some are also working artists.

There is no way to be certain that the characteristics of those who responded to the survey are consistent with TAs in all communities across the country or even with all non-respondent TAs from the twelve study sites. However, the size of our sample and the consistency of the data across the dozen diverse study sites in almost all categories suggest the data is likely to be a reasonable representation of TAs nationally. Certainly, it is the largest data set on teaching artists in the US, and should be considered the best and most reliable data on TAs to date. This report is, of course, on data from the survey sample only. Thus, when we say, for example, that “TAs are this or that,” please understand we are referring to the sample. There are undoubtedly variations from what we found to be true in our dozen study sites, which are biased toward large urban areas and toward California. But the consistency of the data from mid-sized cities and rural areas among the study sites gives us confidence that the main contours of our findings are fairly reliable across most of the country.

Professional arts and teaching practice

Almost all, 96 percent of the TAs who responded to our survey indicated they are professional artists and that in addition to teaching, they have been paid for their creative work. 86 percent indicated they were working as teaching artists when they took the survey. The balance had all worked as teaching artists in the past, all but one percent within the last five years.

Age

A bare majority of TAs are under 40 years of age, but significant numbers are over 50.

Table 11: Distribution of TA ages

Age	
20 – 30	24%
30 – 40	27%
40 - 50	19%
50 – 60	20%
60 – 70	9%
Over 70	1%

The average or mean age of TAs is 45 years-old. The median age is 38. Artists in California tend to be slightly older. Those in Santa Cruz, Salinas, Bakersfield, San Bernardino, and Humboldt County are over 50. The youngest artists are in Chicago, where the mean age is 40. For comparison purposes, the average age of public school teachers in the U.S. is 42.5 years-old. The median age of all artists was 40 in 2005.

Table 12: Age by study site

Study site	Mean age
Chicago	40 years
Providence	46 years
Boston	47 years
Seattle/Tacoma	46 years
Bay Area	46 years
Los Angeles	45 years
San Diego	47 years
Santa Cruz	53 years
Salinas	57 years
Bakersfield	54 years
San Bernardino	52 years
Humboldt County	52 years
Mean age – all TAs	45 years
Median age – all TAs	38 years
Median age - all artists	40 years

The mean age of women and men teaching artists is virtually identical.

Table 13: Age by gender

Gender	
Women	44.9 years
Men	44.8 years

Gender

While men constitute the majority of all artists, two-thirds of TAs are women. There are more women TAs than men in every study site, but there is considerable variability. San Diego has the highest proportion of women, 83 percent, and Salinas the lowest, 53 percent.⁶

Table 14: Gender

Study site	Women	Men
Chicago	64%	36%
Providence	62%	38%
Boston	68%	32%
Seattle/Tacoma	65%	35%
Bay Area	72%	28%
Los Angeles	71%	29%
San Diego	83%	17%
Santa Cruz	64%	36%
Salinas	53%	47%
Bakersfield	61%	39%
San Bernardino	80%	20%
Humboldt County	61%	39%
Mean TAs all sites	68%	32%
All artists (National Endowment for the Arts, 2008)	46%	54%

⁶ Several California study sites – Salinas, San Bernardino, Bakersfield, and Humboldt County – had small sample sizes, despite our determined efforts to find more artists in those communities. We report the data from those small samples, and in many cases they are consistent with national means, but we make no claim that the data from the smaller sites are consistently reliable. In this case, they are generally consistent with the national norm: there are more women than men teaching artists in every study site.

Race

80 percent of American artists are white (Artists in the Workforce: 1990 - 2005, 2008), and 73 percent of TAs are white, suggesting that there is a bit more racial or ethnic diversity among TAs. The eight California study sites were slightly less diverse than the national averages. 76 percent of California TAs are white.

The variability across study sites is likely to be partly attributable to the demographics of each particular site. Some, however, is also attributable to small sample sizes in some study sites. Only two artists from the small Salinas sample identified themselves on the survey as Hispanic, for example, but we conducted four key-informant interviews with Hispanic teaching artists in Salinas, evidence that the survey was not the best vehicle to reach some artists in some study sites or, perhaps, artists in some racial groups. Hence, we suspect that the survey racial data may undercount minority teaching artists.

Table 15: Race by study site⁷

Study site	White	African-American	Hispanic	Asian	American Indian/ Pacific Island	Other
Chicago	71%	14%	9%	3%	2%	5%
Providence	85%	5%	6%	3%	2%	8%
Boston	86%	4%	3%	2%	1%	7%
Seattle/Tacoma	81%	4%	6%	4%	3%	8%
Bay Area	76%	7%	7%	6%	1%	10%
Los Angeles	73%	10%	9%	7%	3%	7%
San Diego	79%	3%	7%	4%	4%	6%
Santa Cruz	87%	1%	3%	0	1%	16%
Salinas	80%	0	13%	0	7%	7%
Bakersfield	73%	10%	20%	0	3%	10%
San Bernardino	65%	10%	5%	5%	5%	10%
Humboldt County	78%	0	0	3%	8%	14%
All sites	73%	7%	6%	4%	2%	7%

⁷ Totals may be more than 100% because respondents could choose “all that apply.”

Marital status

A majority of teaching artists are currently married or living with a partner.

Table 16: Marital status

Marital status	
Never married	29%
Married/partner	57%
Separated	2%
Divorced	11%
Widowed	1%

Children

A quarter of teaching artists reported that they have children.

Table 17: Proportion of TAs that have children

Children	
Have children	24%
No children	76%

Younger teaching artists have fewer children than older ones. Just three percent of those under 30 have children. 42 percent of those from 50 to 60 years-old have children.

Table 18: TA age and children

Artists' age	No children	Any children
20 – 30 years	97%	3%
30 – 40 years	82%	17%
40 – 50 years	65%	35%
50 – 60 years	58%	42%
60 – 70 years	60%	40%
Over 70 years	67%	37%

Like other well-educated people, TAs appear to be postponing children until later in their lives. Just 16 percent of those under 45 have children. But only 40 percent of TAs older than 45 years have children. The inescapable conclusion is that a large majority of teaching artists is not likely to ever have children.

Income and children

There is a consistent difference in household income between those teaching artists that have children and those who do not. Those artists that have higher household incomes are more likely to have children than those with lower household incomes. (Household income for all those over seventy is lower for those with children than those without, the only age group for which that is the case. Income for that age group – both those who have children and those who do not – is generally lower than income for younger teaching artists, probably because they work less.) Many other factors undoubtedly influence teaching artists' decisions about having children, but there is a clear association between household income and children. Earnings from work as a teaching artist are nearly the same for artists who have children and those that do not, so it appears that the difference in household income between those with children and those without is income from sources *other* than their work as teaching artists.

Table 19: Household income by age and children

Age	Household income: TAs with children	Household income: TAs with no children
20 – 30 years	\$41,400	\$40,600
30 – 40 years	\$79,900	\$58,700
40 – 50 years	\$81,300	\$71,000
50 – 60 years	\$93,900	\$69,300
60 – 70 years	\$84,100	\$64,300
Over 70 years	\$56,200	\$66,200

11 percent of respondents have children under five years-old; 17 percent have children from 5 to 12 years-old; 15 percent have children 13 to 17 years-old; and 30 percent have children 18 years-old and older. (Note that the total, 72 percent, is greater than the proportion of teaching artists that have children because many families have children in different age categories.) These findings are consistent with the data that shows that teaching artists tend to have children later in their lives

Table 20: Age of TAs' children

Children's age	
Under 5 years	11%
5 -12 years	17%
13 – 17 years	15%
Over 17	30%

Educational attainment

Just ten percent of the workforce nationally has a bachelor's degree or higher. Artists are a well-educated group, and 55 percent have bachelor's degrees or higher. Teaching artists are even more highly educated. 87 percent have bachelor's degrees or higher. Nearly half have master's degrees or higher. Just 13 percent do not have four-year college degrees. Three percent hold associates degrees, eight percent have had some college, and two percent have a GED or high school degree. There was only slight variation by study site. Bakersfield was the only study site in which the average teaching artist had less than a bachelor's degree, but the sample in Bakersfield was low, and may not be reliable.

Table 21: Education by degree

Highest degree	
Master's	49%
Bachelor's	38%
Associate	3%
Some college	8%
High school or GED	2%

Table 22: Education by study site

Key:	
Some high school = 10	
High school = 12	
Some college = 13	
Associate degree = 14	
Bachelor's = 16	
Masters or higher = 18	
Chicago	17
Providence	17
Boston	17
Seattle	16
Bay Area	17
LA	17
San Diego	16
Santa Cruz	16
Salinas	16
Bakersfield	15
San Bernardino	16
Humboldt County	16
Mean all	17

Most of those with post-secondary degrees hold their highest degree in an art form, but nearly one in eight hold education degrees.

Table 23: Highest degree by study site

Study site	Highest degree in art form	Highest degree in education	Highest degree in other field
Chicago	68%	12%	20%
Providence	67%	16%	17%
Boston	64%	18%	18%
Seattle/Tacoma	65%	10%	26%
Bay Area	68%	9%	24%
Los Angeles	79%	7%	14%
San Diego	64%	16%	20%
Santa Cruz	51%	17%	32%
Salinas	50%	0	50%
Bakersfield	45%	32%	23%
San Bernardino	66%	11%	22%
Humboldt County	66%	14%	21%
Mean all	68%	12%	21%

Certification to teach

Sixteen percent of teaching artists are certified to teach in public schools by state boards of education.

Of those who are certified, two thirds are certified to teach an art form and a third is certified as general classroom teachers or in other special areas. This is a small but significant minority of teaching artists.

Table 24: Public school teaching certification

Study site	High School certification	Elementary or middle school certification	Both	Total
Chicago	2%	2%	10%	14%
Providence	3%	2%	12%	17%
Boston	4%	2%	20%	26%
Seattle/Tacoma	1%	2%	6%	9%
Bay Area	4%	3%	10%	17%
Los Angeles	2%	3%	10%	15%
San Diego	3%	5%	15%	23%
Santa Cruz	3%	0	13%	16%
Salinas	13%	0	27%	40%
Bakersfield	7%	10%	23%	40%
San Bernardino	10%	0	15%	25%
Humboldt County	6%	0	25%	31%
Mean all	3%	2%	11%	16%

Experience as teaching artists

Nearly three quarters of TAs have more than five years of experience as a teaching artist. Nearly a quarter have over twenty years of experience. The average TA has twelve years of experience.

Table 25: Experience as TAs

Experience as TAs	
Less than two years	5%
Two to five years	23%
Six to ten years	24%
11 to 20 years	25%
More than 20 years	23%
Mean teaching experience all artists	12 years

Experience and age

As one would expect, older teaching artists generally have more experience than younger teaching artists. By subtracting the time that they have been working as teaching artists from their ages, we find that most began working as teaching artists in their early- to mid-thirties, whatever their age at the time they took the survey. The mean age of respondents, 45 years, less the mean years of experience, 12

years, also yields the conclusion that the average teaching artist starts working in the field at about the age of 33.

Table 26: Experience and age of TAs

Experience as a TA	Mean Age
Less than 2 years	35
2 – 5 years	36
6 – 10 years	41
11 – 20 years	47
More than 20 years	57

The art forms

Two in five TAs, 40 percent, teach visual art, more than any other art form. One in five teach music or theater. One in ten teach dance, and about one in twenty teach creative writing, media arts, or another art form.

Table 27: Art forms distribution

Art form	
Creative writing	5%
Dance	10%
Media arts	4%
Music	22%
Theater	19%
Visual arts	40%
Other	5%

Their students

Young at Heart, a popular documentary film from 2008 that has won many awards, was about a choir in western Massachusetts. The average age of its members was 80, and it sang songs by rock, punk, and soul artists. Bob Cilman, the director of the ensemble, is a teaching artist. In a key scene in the film, the ensemble performed for prisoners at Hampshire County Jail. The inmates, far younger and presumably tougher than the singers, are shown moved to tears as the choir sings Bob Dylan’s “Forever Young.” Teaching artists teach and offer artistic experiences to an enormous diversity of people, and their work reaches into many places where the arts rarely go.

Only about one percent of TARP respondents, like Bob Cilman, work with seniors regularly. More than a third report that they mostly teach young children. A quarter reported that they work with teenagers more than any other group. And 14 percent say that they work with all ages. In all, about three quarters of teaching artists work with young people, at least part of the time. A quarter indicated that most of their students are adults.

Table 28: Student ages

Student age	TAs “mostly teach”
Mostly children (0-12 years)	34%
Mostly teenagers	26%
Mostly adults	24%
Mostly seniors	1%
All ages	14%

Who employs teaching artists?

More than half of TAs work for non-profit arts organizations. Nearly a fifth of TAs work for post-secondary schools. (Some of those are adjunct professors, and others work for community or service learning programs sponsored by colleges. Examples of those include Open Door at the Rhode Island School of Design in Providence, the Center for Community Arts Partnerships at Columbia College Chicago, Center Artes at Cal State San Marcos near San Diego, and the Community Arts Partnership at the California Institute of the Arts south of Los Angeles. While many tenure track professors of the arts and K – 12 art or music specialists have professional arts practices in addition to their teaching responsibilities, we did not include them in our sample for several reasons, principally because the compensation level and relative job security they enjoy is fundamentally different from the experience of most teaching artists.) Twelve percent of TAs are paid by a K-12 school directly. Those working in K-12 schools are distributed across all the grade levels, with the greatest concentration in grades five, six, and seven. Nine percent work for a for-profit business like a dance studio, a music store that offers lessons, or a visual art or ceramic studio. Six percent work for other kinds of non-profit arts organizations. Four percent work for a public agency, mostly for arts or parks and recreation agencies.

Table 29: Distribution of employers

Type of employer	
K – 12 school	12%
Public agency	4%
Arts non-profit	53%
For profit business	9%
Post-secondary school	17%
Other non-profit	6%

Of those who work for non-profit arts organizations, more than one in five work for community schools or centers for the arts. Slightly less than one in five work for theaters. More than one in ten work for organizations focused on providing arts education to K-12 schools. One in ten work for visual arts organizations. One in twenty work for museums and dance organizations.

Table 30: Distribution of arts or cultural organization non-profit employers

Type of employer	Percent of TAs
Community arts school or center	22%
Theater	19%
Arts ed in K-12	14%
Music	12%
Visual art	10%
Dance	5%
Museum	5%
Media arts	2%
Other	11%

TAs listed more than 1,000 organizations for which they worked most in the last three years. The list is an impressive glimpse at the remarkable diversity of organizations that hire TAs. The full list is Appendix VI, on page 269.

Program management

A very large majority of those that manage the programs for which TAs work, some 70 percent, have worked as TAs themselves, and 59 percent still work as TAs in addition to their management responsibilities. Moving into a management position is one of the few career opportunities available to veteran TAs who wish to stay in the field.

Table 31: Program managers' experience

Program manager	
Have been a TA	70%
Are currently a TA	59%

Where they teach

TAs do not always teach at the “home” site of their employer. They are often sent to other venues to teach. About three-quarters do teach at their employer’s site – their theater, community arts school, or dance studio, for example. (More than 92 percent of Boston TAs teach at their employer’s site, while 65 percent teach at their employer’s site in Chicago.) Slightly more than half teach at sites other than their employer’s home site. (Artists may teach in more than one site for the same employer, accounting for the total of more than 100 percent.) 59 percent are sent to other sites in Chicago and Los Angeles, 42 percent in Providence, and just 35 percent in Boston are sent elsewhere to teach. 25 percent of TAs teach at both their employer’s site and at other sites.

Table 32: Distribution of teaching sites

Teaching site	
At employer's site	74%
Sent to other site	51%
Both	25%

More than three-quarters of TAs that teach at other sites are sent to teach in K – 12 schools. One in ten is sent to a public agency (a prison or housing project, for example) or to a for-profit business. Slightly under a quarter are sent to a non-profit organization or agency that is not an arts organization (a social service agency or hospital, for example).

Table 33: Distribution of teaching sites

Teaching site	
K – 12 school	76%
Public agency	10%
Another kind of non-profit	22%
For profit business	11%

Those sent to K-12 schools are distributed across all grade levels, but more teach in second through sixth grades than the other grades. Of those sent to schools to teach, nearly four of five teach during school hours. Two of three teach after school. Nearly half taught both during and after school.

Table 34: Distribution of TAs in schools by grade level

Grade	
Pre-K	9%
K	28%
1	34%
2	45%
3	46%
4	49%
5	50%
6	42%
7	35%
8	33%
9	30%
10	30%
11	29%
12	29%

Table 35: Distribution of TAs in schools by school-day/after-school

In school/after school	
During school day	79%
After school day	67%
Both	45%

Those who are sent to teach at public agencies are sent to public arts agencies, parks and recreation agencies, housing, health care, and corrections.

Table 36: Distribution by kind of public agency

Public agency	
Arts	40%
Parks and recreation	55%
Housing	22%
Health care	18%
Corrections/law enforcement	20%
Other	18%

Full- and part-time employment

A large majority, 72 percent, of TAs teach part-time. TAs are just half as likely to teach full-time as all artists are to work full-time.

Table 37: Full- and part-time employment as TA

	Full-time	Part-time
Work as TAs	28%	72%
All artists (2000)	56%	44%

There were slight differences in the rates of full-time and part-time work among the art forms, but all conformed to the general pattern: Part time employment was two to three times more common than full-time employment.

Table 38: Full- and part-time employment by art form

Art form	Full-time	Part-time
Creative writing	23%	77%
Dance	28%	72%
Media arts	31%	69%
Music	32%	68%
Theater	24%	76%
Visual arts	28%	72%
Other	29%	71%
All teaching artists	28%	72%

Salaried and contractual employment

Nearly three-quarters of TAs are not salaried employees. 27 percent are salaried. Most teaching artists are paid on a contractual basis.

Table 39: Salaried and contractual TAs

TAs	
Salaried	27%
Non-salaried contractual	73%

TAs who work full-time as teaching artists were split nearly equally between those who were salaried and those who were not. Some of those who work full-time as teaching artists may work forty-hour weeks by combining more than one part-time job. Nearly four of five artists who work part-time reported that they were not salaried.

Table 40: Salaried TAs by full- and part-time work

TAs	Salaried	Not salaried
Full-time	48%	52%
Part-time	21%	79%

How teaching artists’ work is paid

A majority of teaching artists are paid by the hour. Others are paid by the day, week, month, or some other subdivision of time. Nearly a quarter indicated they were paid “by the job.” That imprecise term can indicate any number of possibilities – from a large-scale and ambitious project like making a mural with a community group or leading a community choir – to more modest and limited assignments – like doing a performance or leading a workshop. Such a “job” might take anything from an hour or two to many months. Almost one in ten indicated that they are paid by another or atypical arrangement. About one percent teach as unpaid volunteers. Slightly more receive a portion of student fees for classes or lessons. Almost one in ten indicated they are paid on some other basis.

Table 41: How TAs are paid

Pay arrangement	
Paid by the hour	55%
Paid by the day	3%
Paid by the week or month	4%
Paid by the job	25%
Paid by the class	3%
Other	10%

Three quarters of TAs are paid for the time they work teaching; a quarter are paid by the job. Higher education institutions and public agencies are slightly more likely to pay by the job than the mean. (Artists paid by the class are included with those paid by time in this calculation, since classes generally have a fixed time frame.)

Table 42: Paid by time or by job and type of employer

Employer type	Artists paid for their time	Artists paid by the job
K – 12 school	78%	22%
Public agency	71%	29%
Arts non-profit	78%	22%
Other non-profit	78%	22%
For profit business	77%	23%
Post-secondary school	70%	30%
All employers	76%	24%

Visual artists are more likely to be paid by the job than any other kind of teaching artist. They are almost twice as likely to be paid by the job as theater artists, more than twice as likely to be paid by the job as musicians, and more than four times more likely than dance, media, or creative writing teaching artists.

Table 43: Distribution of TAs paid by the job by art form

Art form taught	Paid by the job
Music	17%
Dance	8%
Theater	21%
Media	4%
Visual art	36%
Creative writing	8%
Other	7%

Hourly pay rates

The mean rate of hourly pay for teaching artists in all TARP study sites is \$40 an hour, ranging from highs of \$49 an hour in Santa Cruz and \$48 an hour in Los Angeles to a low of \$23 an hour in Bakersfield.⁸ That mean rate is relatively high for professionals in the U.S, roughly the same as electrical engineers or computer systems analysts, and more than environmental scientists and market research analysts. (Bureau of Labor Statistics, 2009)

Table 44: Hourly pay rate by study site

Hourly pay rate by study site	
Chicago	\$39
Providence	\$35
Boston	\$41
Seattle/Tacoma	\$39
Bay Area	\$41
LA	\$48
San Diego	\$31
Bakersfield	\$23 ⁹
Santa Cruz	\$49
Salinas	\$39
San Bernardino	\$31
Humboldt County	\$33
Mean All Sites	\$40

⁸ TAs who are not paid by the hour were asked to estimate their hourly rate on the survey. Their estimates were included with the reports of those TAs who are paid by the hour in this calculation.

⁹ Bakersfield had an unreliably small sample size.

Pay rate and experience

More experienced teaching artists earn more hourly than less experienced teaching artists. Those with less than two years of experience make \$32 an hour; those with six to ten years earn the national mean of \$40 an hour; and those with more than ten years of experience earn \$43 an hour.

Table 45: Hourly pay rate by experience

Experience	Mean hourly rate
Under 2 years	\$32
2 – 5 years	\$35
6 – 10 years	\$40
11 – 20 years	\$43
Over 20 years	\$47

Pay rate in schools and non-school settings

Artists who work in schools, with the exception of those who teach creative writing, are paid at a higher rate than those who work in other settings. Musicians are better paid than other artists in schools, where their average rate is \$52 an hour. Creative writing teachers are the only exception to this pattern. They are paid better than other artists for work in settings other than schools, but less than others in schools. Media artists are paid the least in both settings, but the modest sample size for media artists may make those figures less than reliable.

Table 46: Hourly pay rate by art form in- and out-of-schools

Art form	In school pay rate per hour	Out-of-school pay rate per hour	Mean
Music	\$52	\$44	\$48
Dance	\$46	\$35	\$41
Theater	\$39	\$35	\$38
Media	\$34	\$28	\$31
Visual arts	\$41	\$32	\$36
Creative writing	\$36	\$52	\$40
Other	\$48	\$42	\$45
All	\$44	\$36	\$40

Annual earnings from teaching

Though TAs’ hourly rates are relatively high, their income from work as a teaching artist across all the study sites is not. Those working full-time as teaching artists earn \$39,900 a year, eight percent lower than the mean for all workers in the United States. Occupations that earn about the same as full-time teaching artists include medical and clinical laboratory technicians, jail guards, housekeeping and janitorial managers, cement masons, drywall installers, and bus and truck drivers. The average elementary or middle school teacher earns \$52,000 a year.

The average *part-time* TA – nearly three-quarters of all TAs – earns just \$9,800 a year from teaching. Most part-time TAs do not work enough hours to earn a living wage from teaching alone. Taken together, full- and part-time teaching artists averaged \$18,000 a year from teaching. (Substantially lower income, less than \$9,000, was reported by teaching artists in two study sites, Humboldt County and Bakersfield. Seattle teaching artists are also well below the average, earning \$13,000 a year. Boston TAs earn more than those in any other study site, \$26,000.)

Table 47: TA annual income

	Mean annual income from teaching
Full-time	\$39,000
Part-time	\$9,800
Mean full- and part-time	\$18,000

Table 48: TA annual income from teaching by study site

Study site	Mean income from teaching (full- and part-time)
Chicago	\$17,000
Providence	\$18,000
Boston	\$26,000
Seattle/Tacoma	\$13,000
Bay Area	\$18,000
Los Angeles	\$21,000
San Diego	\$16,000
Santa Cruz	\$21,000
Salinas	\$17,000
Bakersfield	\$8,400
San Bernadino	\$22,000
Humboldt County	\$8,900
Mean all sites	\$18,000

Personal income

Teaching is not TAs' only source of income. They earn additional money from sales of their art, payments for performances, work in other fields, and from other sources. Their average total personal income from all sources is \$36,000.

The best available data on artists' income suggests that teaching artists make about as much as other artists. The National Endowment for the Arts reported that the median income for the roughly 2 million American artists in 2003-2005 was \$31,600. (National Endowment for the Arts, 2008)

Table 49: All personal income

	Mean all personal income
Teaching artists	\$36,000

Teaching income by experience

Teaching artists with more experience earn more from teaching than do those with less experience. The mean income from teaching for those with two to five years of experience is \$11,000 a year. The mean income from teaching for those with 11 to 20 years of experience is \$20,000 a year.

Table 50: Annual TA income by experience

Experience	Mean annual income
Under 2 years	\$7,400
2 – 5 years	\$11,000
6 – 10 years	\$16,000
11 – 20 years	\$20,000
Over 20 years	\$26,000
Mean all TAs	\$18,000

Part-time work, multiple employers

As part-time workers, teaching artists often work for more than one employer. Just a third of TAs taught for a single employer in the year before they took the survey. Slightly more than a quarter worked for two employers in the past year, and 18 percent worked for three. The average teaching artist worked for 2.7 employers in the past year.

Table 51: Number of employers in last year

Number of employers in last year	
One employer	33%
Two employers	27%
Three employers	18%
Four employers	9%
Five or more employers	13%
Mean number of employers in last year, all teaching artists	2.7

Hours of part-time work

How many hours of work did it take for the average teaching artist to earn the mean annual income of \$18,000? How long did it take for the average part-time teaching artist to earn \$9,800?

Based on a mean hourly wage of \$40 an hour, a teaching artist must work 245 hours a year to earn \$9,800, the mean income from part-time work. That works out to roughly five hours per week. Much of their work, particularly work in schools, is seasonal, of course. So the average teaching artist may be two or three times busier in some weeks but have no teaching work at all in other weeks. Part-time teaching artists who earned the mean for all teaching artists, \$18,000, needed to work slightly more than eight hours a week or 450 hours a year as teaching artists.

Table 52: Typical time spent teaching, part time TAs

To earn from teaching	Annual hours	Weekly hours
\$9,800 (mean income from teaching of part-time TAs)	245 hours	4.7 hours
\$17,000 (mean teaching income, all TAs)	425 hours	8.2 hours

Planning and preparation time

Some teaching artists' assignments require relatively little preparation and planning, but others require a great deal. A majority of teaching artists are not paid for the time required for preparation and planning, but those working in schools are more likely to be paid for preparation and planning than those who work in non-school settings.

Table 53: Pay for preparation and planning

Preparation and planning	Paid	Unpaid
In school	50%	50%
Out of school	26%	74%
All	38%	62%

Other income

Most teaching artists who work part-time have other sources of income. They earn money from their work as artists – by selling their visual art or by performing for pay. Many also take additional part-time jobs in the arts or arts education, usually as administrators or managers. More than a third work in other fields altogether.

Table 54: Other sources of income in the past year

Other sources of income in the past year	
Work as a professional artist	77%
Work as an administrator in arts or arts education	26%
Work in other fields	38%
Other	32%

Personal and household income

The mean personal income for TAs is \$36,000, two times what the average teaching artist makes from teaching. There are some variations in personal income among the study sites, but San Bernardino is the only site in which personal income is significantly divergent from the mean, and that is likely to be a function of the small sample there. Household income in most sites is two to three times the personal income of TAs

Table 55: Personal and household income by study site

Study site	Mean income as teaching artist	All personal income	TA income as % of personal income	Household income	TA income as % of household income
Chicago	\$17,000	\$35,000	49%	\$62,000	27%
Providence	\$18,000	\$35,000	51%	\$63,000	29%
Boston	\$26,000	\$44,000	59%	\$79,000	33%
Seattle/Tacoma	\$13,000	\$31,000	42%	\$65,000	20%
Bay Area	\$18,000	\$36,000	50%	\$70,000	26%
LA	\$21,000	\$42,000	50%	\$75,000	28%
San Diego	\$16,000	\$34,000	47%	\$70,000	23%
Bakersfield	\$8,400	\$32,000	26%	\$67,000	13%
Santa Cruz	\$21,000	\$36,000	58%	\$64,000	33%
Salinas	\$17,000	\$32,000	53%	\$70,000	24%
San Bernardino	\$22,000	\$50,000	44%	\$69,000	32%
Humboldt County	\$8,900	\$20,000	45%	\$40,000	22%
Mean all teaching artists	\$18,000	\$36,000	50%	\$67,000	27%

Employment benefits

Like many other low-paid and part-time workers, relatively few TAs receive health care insurance as a benefit of their employment as teaching artists, and more than one in five does not have health insurance at all. Those that have coverage are most likely to get it through a spouse or partner's policy or by purchasing an individual policy. LINC (Leveraging Investments in Creativity), a national effort to improve conditions for all artists, has estimated that 18 percent of all artists do not have health insurance. (LINC, 2009) 21 percent of TAs have no health insurance, a higher proportion than the national uninsured rate, and an extraordinarily high rate for a well-educated group.

Table 56: Health insurance coverage and sources

Health insurance coverage and sources	
No health insurance coverage	21%
Insurance through work as teaching artist	14%
Coverage through other work	13%
Coverage through spouse or partner	21%
Personally purchased coverage	20%
Medicare	4%
Other	7%

A majority of TAs has no retirement plan of any kind aside from social security. (The total is more than 100% because some TAs have multiple retirement plans.)

Table 57: Retirement plans and sources

Retirement plans and sources	
No retirement plan	51%
Retirement through work as teaching artist	16%
Purchased IRA or similar	27%
401K or 403B	19%
Other	10%

Job satisfaction

Most TAs would take more teaching work if it were available, even those who already are working full-time as TAs. 84 percent said they would take more work if it were available, and just 16 percent would not. There were just small differences among the study sites on this matter.

Table 58: Would accept more TA work

Would accept more TA work	Would take more work as TA	Would not
Full-time TAs	76%	24%
Part-time TAs	87%	13%
All TAs	84%	16%

TAs expect to keep working as teaching artists for some time to come as well. Two-thirds indicate that they plan to work as a TA for more than ten years, and nearly a fifth plan to stay in the field between six and ten years. Only 15 percent said they expected to leave the field within five years.

Table 59: Plans to continue work as TA

Plan to continue as TA	
Less than one year	1%
1 – 5 years	14%
6 – 10 years	18%
11 years or more	67%

TAs generally have long-term relationships with the organizations for which they have worked most in the last three years. Artists in every art form had employment relationships that lasted five years or more. Of course, more experienced artists had even longer relationships with their main employers. Those with more than 20 years in the field averaged more than eleven years with their main employer. There were not significant differences between artists who worked in schools and those who worked in other settings.

Table 60: Length of relationship with main employer

Art Form	Years with employer
Music	6.7
Dance	6.8
Theater	5.4
Media	5.5
Visual arts	5.8
Write	6.5
Other	7.4
All	6.1

TAs perceive little change in the conditions of their work over the time they have worked in the field. Working conditions, pay, and respect for their work may have improved slightly, but opportunities and fringe benefits have declined slightly.

Table 61: Conditions in the field

Conditions	Gotten better	Stayed the same	Gotten worse
Working conditions	28%	55%	17%
Pay	35%	41%	24%
Opportunities	24%	34%	41%
Organizational support	25%	46%	29%
Fringe benefits	7%	55%	38%
Respect	28%	56%	16%
Mean	25%	49%	28%

A majority of TAs believe that teaching has had a very positive effect on their art making, and a third believe it has had a somewhat positive effect on their art making. Less than one in ten believe that teaching has had a negative effect or no effect on their art making.

Table 62: Effect of work as TA on art making

Effect of work as TA on art making	
Very positive	57%
Somewhat positive	33%
No effect	4%
Somewhat negative	5%
Very negative	0.5%

A tabular snapshot of TAs

Table 63: Age

Age	
Mean (average) age	45 years

Table 64: Gender

Gender	
Women	68%
Men	32%

Table 65: Race

Race	
White	77%
African American	8%
Hispanic	6%
Asian	1%
Native American/Pacific Islander	2%
Other	7%

Table 66: Marital status

Marital status	
Never married	29%
Married/partner	57%
Separated	2%
Divorced	11%
Widowed	1%

Table 67: Children

Children	
Have any children	24%
Have no children	76%

Table 68: Education by degree

Highest degree	
Master's	49%
Bachelor's	38%
Associate	3%
Some college	8%
High school or GED	2%

Table 69: Subject of highest degree

Subject of highest degree	
Art form	68%
Education	12%
Other	21%

Table 70: Public school teaching certification

High School certification	Elementary or middle school certification	Both	Total
3%	2%	11%	16%

Table 71: Experience as TAs

Experience as TAs	
Less than two years	5%
Two to five years	23%
Six to ten years	24%
11 to 20 years	25%
More than 20 years	23%
Mean teaching experience all TAs	12 years

Table 72: Distribution by art form

Distribution by art form	
Creative writing	5%
Dance	10%
Media arts	4%
Music	22%
Theater	19%
Visual arts	40%
Other	5%

Table 73: Student ages

Student age	TAs “mostly teach”
Mostly children (0-12 years)	34%
Mostly teenagers	26%
Mostly adults	24%
Mostly seniors	1%
All ages	14%

Table 74: Distribution of employers

Type of employer	
K – 12 school	12%
Public agency	4%
Arts non-profit	53%
For profit business	9%
Post-secondary school	17%
Other non-profit	6%

Table 75: Distribution of non-profit arts or cultural organization employers

Kind of non-profit arts or cultural organization	
Community arts school or center	22%
Theater	19%
Arts ed in K-12	14%
Music	12%
Visual art	10%
Dance	5%
Museum	5%
Media arts	2%
Other	11%

Table 76: Distribution of teaching sites

Where TAs teach	
At employer's site	74%
Sent to other site	51%
Both	25%

Table 77: Distribution of kinds of sites

Kind of site	
K – 12 school	76%
Public agency	10%
Non-profit arts or cultural organization	34%
Another kind of non-profit	22%
For profit business	11%

Table 78: Distribution of TAs in schools by school grade level

Grade level	
Pre-K	9%
K	28%
1	34%
2	45%
3	46%
4	49%
5	50%
6	42%
7	35%
8	33%
9	30%
10	30%
11	29%
12	29%

Table 79: Distribution of TAs in schools by school-day/after-school

Distribution by school day/after school	
During school day	79%
After school day	67%
Both	45%

Table 80: Full- and part-time employment as TA

	Full-time	Part-time
Work as TAs	28%	72%

Table 81: Salaried TAs by full- and part-time employment as TA

	Salaried	Not salaried
Full-time TAs	48%	52%
Part-time TAs	21%	79%
All TAs	27%	73%

Table 82: How TAs are paid

How TAs are paid	
Paid by the hour	56%
Paid by the day	3%
Paid by the job	25%
Paid by the class	3%
Other	13%

Table 83: Hourly pay rate

Hourly pay rate	
Mean All Sites	\$40

Table 84: Hourly pay by art form, in and out of school

Art form	In school pay rate per hour	Out-of-school pay rate per hour	Mean
Music	\$52	\$44	\$48
Dance	\$46	\$35	\$41
Theater	\$39	\$35	\$38
Media	\$34	\$28	\$31
Visual arts	\$41	\$32	\$36
Creative writing	\$36	\$52	\$40
Other	\$48	\$42	\$45
All	\$44	\$36	\$40

Table 85: TAs' annual income

Mean	Annual income
From full-time TA work	\$39,000
From part-time TA work	\$9,800
Mean full- and part-time TA work	\$18,000
All sources personal income	\$36,000
Total household income	\$67,000

Table 86: Health insurance coverage and sources

Health insurance coverage and sources	
No health insurance coverage	21%
Insurance through work as teaching artist	14%
Coverage through other work	13%
Coverage through spouse or partner	21%
Personally purchased coverage	20%
Medicare	4%
Other	7%

Table 87: Retirement plans and sources

Retirement plans and sources	
No retirement plan	51%
Retirement through work as teaching artist	16%
Purchased IRA or similar	27%
401K or 403B	19%
Other	10%

TAs and the future of education: Key findings and recommendations

Finding One: After three decades of decline, and in the midst of major financial challenges, this may be a turning point for arts education in the US. This is a challenging moment for education in America. After three decades of effort to improve schools, there has been too little serious progress in too few schools, particularly those serving low-income children. The recession has imposed harsh new constraints on school budgets. But critical dissatisfaction with prevailing school reform strategies, the distortions of an over-abundance of testing, and awareness that school reform has not delivered the improvements it has promised appears to be growing. Key architects of those strategies have concluded that they “are clearly outliving their usefulness,” (Finn, 2010) and that testing has gutted the integrity of the standards. (Ravitch, 2010) There is also a growing awareness that the standards that defined good education in the 19th and 20th centuries are inadequate to the challenges young people face in the 21st, and that the arts might play a role in raising new and more appropriate standards. Education secretary Arne Duncan recently wrote, “Education in the arts is more important than ever. In the global economy, creativity is essential. Today’s workers need more than just skills and knowledge to be productive and innovative participants in the workforce...*The best way to foster that creativity is through arts education.*” (Italics added.) (President's Committee on the Arts and Humanities, 2011)

Some education policymakers will incline toward more caution about how they invest resources in this context. But others are likely to sense the need for fresh strategies to improve schools and become more responsive to the potential of arts education. In other words, arts education could continue withering in American schools, as it has for the last thirty years, or it could become a valued resource to engage students, deepen learning, enliven school cultures, and prepare students for the new challenges of this age. TAs and arts specialists will both be vital elements should the latter happen, and they will certainly be beneficiaries if schools begin embracing arts education enthusiastically. But if education policymakers hunker down and choose to persist with strategies that marginalize the arts, TAs and arts specialists will find their contributions even more endangered in the years ahead.

Nonetheless, the pendulum that swung away from the arts during these last three decades of school reform may swing back as values like creativity and innovation become more broadly understood as essential purposes of education.

Finding Two: TAs’ teaching strategies are aligned with what experts agree are the principles of good teaching and learning. There is wide agreement among diverse experts that good teaching embraces three core principles:

- Good teaching is student centered. It starts with students’ interests and what they already know, offers students real challenges, choices and responsibilities, and helps them connect ideas across subjects.
- Good teaching is cognitive. Learning is the consequence of thinking and making work – often hands-on and project based – that demonstrates mastery of meaningful ideas and problems. It employs the range of communicative media – including the arts – and makes student reflection a regular part of the learning experience.
- And good teaching is social. Students learn better together, the classroom is a community, and students are its citizens. Teachers nurture the community and provide intellectual, emotional, and social supports to students.

We consistently found that a high proportion of TAs approach teaching on the basis of those principles, and we concluded that one reason for that is that the arts themselves align with them. Program managers and TAs consistently cited the importance of core art-making principles and processes – “making meaning,” “student engagement,” “voice,” “making connections,” high standards, reflection and self-assessment, collaboration, personal agency and expression, and community-building as key elements of their practice as educators.

Finding Three: The assets TAs bring to schools were developed first in their work in non-school settings. Artists have worked in community-based arts education for more than a century, and the roots of their work in the schools are found in work they started in the settlement houses at the turn of the last century and continued in community arts since the 1960s. TAs are the core human resource in non-school arts education, and the schools have benefited from field knowledge that was developed in a wide variety of community venues for arts education. It is vital to sustain and support non-school community arts education as a resource for neighborhoods and communities, and as a source of intellectual and practical innovation in arts education for schools.

Finding Four: TAs are an abundant but underdeveloped resource, and they are eager for more work. We found TAs working in schools and communities in every study site, even in those, like San Bernardino, Salinas, and Bakersfield, without highly developed arts infrastructures. Most TAs work part-time, and would take more work if it were available. As might be expected, their practice is far

more advanced in some sites than others, and everywhere TAs expressed frustration and dissatisfaction with low levels of recognition, validation, and compensation. Despite that, most find the work itself seriously satisfying. They enjoy doing it, generally want more work, and most are serious about improving their practice as educators as well as their practice as artists.

Three key objectives are suggested by these findings:

- Expand demand for arts education through advocacy and research;
- Improve conditions for TAs and other arts educators to assure the stability of the field and improve their lives;
- And improve the quality of the work of TAs through the development of learning communities, more and better training and professional development, and attention to strategic issues – assessment and arts integration in particular.

Progress on those objectives will benefit TAs as their opportunities grow and their perspectives broaden, and TAs will add value to efforts to pursue them by providing leadership and field knowledge that is simply not available from other sources.

Six specific recommendations flow from them:

1. **Build demand for arts education:** Demand for arts education is low and has been declining in our school systems. Our research suggests that TAs are making a significant difference in hundreds, perhaps thousands of schools in communities across the country. They can make even more substantial contributions, but only if arts education establishes a secure place in the schools, a status it has never fully enjoyed. Creative advocacy has consistently been required to build demand, a place for the arts at the education table.

Secretary Duncan's comments suggest there is hope, though, that policymakers at the highest levels are beginning to understand that the arts can be powerful tools to help solve the most vexing challenges in education, and we heard frequent echoes of his comments in interviews with leaders in some of the school districts in our study sites. We believe there is growing recognition that the arts contribute to student success in reading and writing, which is of serious importance to those policymakers. They also grasp the common-sense logic of the link between arts education and the development of the creative and problem-solving capacities so important to the workforce needs of the still-new century. And they are increasingly aware that for many students the arts reduce alienation and increase engagement, a fundamental prerequisite to

learning. These are developments that must be encouraged and supported through renewed advocacy efforts on behalf of arts education.

Education leaders everywhere understand that they need to raise student achievement, keep students in school, and prepare them for higher education and work in a world that demands far more than better test scores in reading and math. The case for arts education has many dimensions, but it needs to begin there. When education leaders believe arts education can help them solve the problems *that they need to solve*, they will begin to give it the support it requires. In several study sites initiatives are underway to build demand through advocacy, and, prompted by the efforts of the arts education community and the philanthropies that support it, some local districts have made tentative new commitments to arts education.

The case for arts education should be based, in part, on rigorous research that explores its effects on students, including achievement in other subjects, higher order thinking skills like creativity, and social development, including collaboration and behavioral outcomes. Research should also test the effects of different kinds of provision – disciplinary and integrated, and the various arts disciplines – and student learning in the arts themselves. Research can also help resolve the best roles for TAs in schools, how they can best complement the roles of classroom teachers and arts specialists.

TAs can make vital contributions to advocacy efforts in at least two other ways. First, TAs are a source of stories of student learning that are a powerful complement to the research-based spine of the case for arts education. Again and again, we heard about students who, when they began working with a TA, astonished teachers and principals who had not recognized signs of promise in them. Those are the students that schools are having the most difficulty with, and success stories about them matter a great deal. The transformative power of the arts is visible in those stories, and they are abundant, but they are too infrequently told, and they need to be strung together to create a coherent picture.¹⁰

TAs can also be instrumental in “experiential advocacy” efforts. When principals and district leaders have their own personal and exciting professional development experiences with arts learning, they are far more likely to be open to listening to logical research-based arguments and

¹⁰ Two examples: *This American Life*, the fine public radio show hosted by Ira Glass, devoted an entire show to a story of a production of *Hamlet* in a high security Missouri prison, led by TA Agnes Wilcox. The actors, many of whom did not finish high school and most of whom were in prison for life, having committed violent crimes themselves, “restored a 400-year old text to freshness,” according to a review in a daily St. Louis newspaper. (Hear the story yourself at <http://www.thisamericanlife.org/radio-archives/episode/218/act-v>.) A film by Nancy Kelly and Kenji Yamamoto, *Trust: Second Acts in Young Lives*, documents the making of a theater piece by the Albany Park Theater Project based on a young company member’s own story of immigration and abuse under the direction of APTP’s founder, David Feiner. (More information on APTP is available its website, <http://www.aptpchicago.org/>. More information on the film is available at <http://trustdocumentary.org/>.)

powerful stories about student growth through the arts. TAs can contribute to advocacy by helping to create arts learning experiences that move school and district leaders personally.

Advocacy efforts are needed with education policymakers at local, state, and federal levels to protect and develop public support for arts education and for the work of TAs. It is needed with parents. And it is also needed in private philanthropy, which has been vital to sustaining and growing the field over the last two decades. Major national funders, though, have withdrawn from arts education in recent years, and none of the large education reform funders – Gates, Broad, Pearson, and others – have yet determined that arts education is a worthy strategy for improving schools.

Some local efforts, like Boston’s Arts Education Expansion, Chicago’s Ingenuity, Inc., and Washington’s Arts Ed Washington, are field-wide efforts that have involved TAs in planning, strategy, and organizing. Some also attend to research and professional development chores. These are healthy developments that will benefit from national networking.

Advocacy for arts education has often stressed its benefits beyond the arts, but arts education advocates have rarely made common cause with educators in other fields that share a common perspective on good teaching and learning. There is dissatisfaction with the limits and foibles of school reform in virtually every subject, though, and much to gain by exploring joint advocacy for good teaching and learning across subject areas. In addition to finding new allies for arts education in the education community, it will help to break down the sense that arts educators are simply another interest group competing for resources in the schools. It will also help build a sense that the arts can play a role in better teaching and learning across the curriculum.

2. **Make the field sustainable:** The biggest threat to teaching artists is that demand for arts education in the schools will decline further. Close behind is that TAs will abandon the work as they become discouraged by the difficulty of making a living, acquiring health insurance, establishing job security, and being recognized and validated in both of their worlds – education and the arts. All of these elements are likely to improve as demand for arts education grows, but programs and funders should make them a consistent focus of their attention, and advocates for arts education should not pretend, as some seem inclined, that arts education can be extended far more broadly without attending to the material conditions of TAs’ work. In large communities, where there are many arts education programs, the implementation of national health reform may create collaborative opportunities to help TAs get affordable health care through their work as educators. That would be a step in the right direction.

Validation and income are challenges for artists in every art form, and awards and grants to artists provide some significant opportunities to artists, even if they are largely symbolic and not systematic. Teaching artists are particularly disadvantaged in most of these programs because their work as TAs is collaborative with students and, in schools, with teachers. Their work as TAs is not exhibited in galleries or performed on stages for the public. But 3Arts, an awards program for artists in Chicago, added a category reserved for teaching artists in 2010, and will continue to make teaching artist awards in the future.¹¹ In the absence of other, more systematic improvements to validate and reward the best work of teaching artists, and to stimulate greater awareness and discussion of their work, we recommend that other artist grant and award programs add a category for teaching artists.

Teaching artists lead isolated professional lives. They are part-time workers and part-time members of school communities and arts communities, not fully admitted to either. They need communities of their own that support them professionally. They are starting to build them in some study sites, often in collaboration with program leaders who are themselves veteran TAs. Some, like Teaching Artists Organized in the Bay Area and NECAP in New England, aim to become service organizations that do professional development, social networking, and advocacy for TAs. Some, like the Boston Arts Education Expansion and Ingenuity, Inc. in Chicago are growing from collaborative efforts of the broader arts education community. These initiatives should encourage TAs to write about their work for submission to media like the *Teaching Artist Journal* and other professional and scholarly publications on education and arts education.

3. **Develop arts integration:** School district personnel repeatedly indicated that arts integration was of genuine interest to them. They were hopeful that arts learning could improve student performance in other subjects and intrigued by the possibility of finding more time for the arts in the crowded school day with an interdisciplinary approach. That interest, given the decline in stand-alone arts instruction in schools, suggests a pragmatic reason to give arts integration the kind of sustained policy and financial support it needs to mature and develop high quality curriculum, pedagogy, and standards. But there are other reasons to invest in and develop arts integration. Arts integration advances the principles of good teaching practice – the consistent use of hands-on and project-based learning *across the curriculum*, the connection of big ideas and concepts, the centrality of student understanding and experience, and the development of

¹¹ For more information on the 3Arts Awards visit <http://www.threearts.org/>. The site features short videos of all award winners, including the teaching artists.

classrooms as learning communities – in every subject. New cognitive science implicates arts processes in the fundamentals of *thinking*, not just in art, but across the spectrum of the subjects, the start of a *theory* that supports arts integration as a practice. Studies of mature arts integrated programs in schools in Chicago and other cities have found compelling evidence that the theory is born out in student achievement.

Key informants repeatedly told us that disciplinary arts instruction and integrated arts instruction are more alike than different when they are grounded in good teaching practice. Many dismissed the competition between the two as a false distinction, and urged policies that supported provision of “both/and” rather than “either/or.” We find that idea persuasive and powerful. It allows for variations in practice and approach that will enable learning a great deal more about how to understand the strengths and maximize the value of both disciplinary and interdisciplinary instruction.

The development of arts integration practice has largely been local up to this point. It is more mature in some communities and barely emerging in others. In addition to policy and financial support for local efforts, there is a clear need to develop a national community of practice to take responsibility for disseminating learning, shaping implementation strategies, speeding its maturity, and creating a public image for the work. A recent report from the President’s Committee for the Arts and Humanities suggests a new national organization might take on this responsibility as a part of a broader effort to build more creative schools by “reinvesting in arts education.” But if an existing organization or collaboration took it on, development might be quicker, and it might signal the conclusion of the destructive antagonism between advocates of disciplinary and integrated arts instruction.

4. **Standards and provision:** The insights of teaching artists and program directors about the arts standards are profound. The standards are, at best, a “starting point,” not an end point for arts instruction. They are too aspirational, in the sense that they fail to make distinctions between learning goals that are of the highest importance and consistent with the practical realities of schools that are responsible for so much more than the arts. And paradoxically, they are insufficiently aspirational, in the sense that they are inattentive to critical dimensions of learning in the arts – meaning, higher order thinking skills, and social skills like collaboration. There is an effort underway to develop common core standards in the arts that, like those in English language arts and math, would, presumably, share those concerns. But the framers of the common core arts standards are institutional representatives, organized by the State Education Agency Directors of Arts Education. Since there is no national organization that can speak for

TAs, TAs do not appear to have direct involvement in their development. We hope that it is not too late to include formal participation by TAs in this work, and encourage the SEADAE to identify and invite leading TAs and program managers to participate in the committee's work. At the very least, the SEADAE can solicit comments from leading TAs and leaders of local efforts to expand arts education in jurisdictions where TAs play significant roles before the new standards are completed.

The arts standards were organized around a sequential ladder of knowledge and skills, and then they were used to restrict instruction in the arts in schools to arts specialists, faculty members certified to teach an art form by their state board of education. The idea was to prevent the erosion of faculty positions in the arts *and their replacement* by lower-cost teaching artists. Sadly, the restriction has failed to end the erosion of faculty positions, which by most accounts has continued apace since the adoption of state arts standards in the 1990s. That trend appears to be driven by forces that are unrelated to teaching artists coming to the schools, though it is quite clear that the two are *associated* with each other. Schools need full-time arts faculty, and even those that have full-time arts specialists need TAs as well. Provision of a reasonable dose of arts education for all students is clearly beyond the capacity of the low numbers of specialists in most schools, and those numbers are not likely to grow much, if at all, until the economy is fully recovered from the recession, and until there is greater popular support for public education in general. They need to be supplemented. With or without state certification, many TAs have demonstrated that they are capable arts instructors through their work in and outside schools.

It is time to move beyond the either/or choice between arts specialists and TAs. There is simply no way to expand arts education for all children in schools without the development of TAs as a resource.

Clear delineations of the responsibilities of TAs and specialists can be developed by careful analysis of their work in schools in which both are working successfully now. We recommend such a study be undertaken, using those schools as models for reconciling the conflict. The national arts education associations should recognize that teaching artists are already a vital element of the infrastructure of arts education – both in and out of schools. They should create new membership categories with reduced membership dues for TAs, reflecting their lower incomes, and new services for them. We recommend that they commit themselves to understanding how to construct complementary roles for TAs and arts specialists in schools, and to work for better conditions for TAs as well as more security for arts specialists.

5. **Assessment:** Reflective practice and formative assessment are key processes in the cycle of art making. Both are badly needed in schools, where students are trained to be fearful of mistakes rather than learning from them, and where summative assessment in the form of multiple choice tests dominates. Many TAs are so negative about the assessment scenarios they have experienced in schools that they tend to resist the very idea of assessment at all, arguing that arts learning is too individual and personal, and that art itself is simply too subjective to be assessed. It is true that arts education has multiple purposes, and that complexity makes assessment of student learning in the arts difficult. But their own practice as artists suggests that they have a great deal of value to add to the practice of assessment in schools – assessment that is authentic, rigorous, on-going, focused on *student* reflection on their own work and that of their classmates, and on student growth, not just benchmarking.

Important as that kind of reflection and self-assessment may be to student learning, it needs to be ramped up and developed to provide programs with useful information about how well students are doing, and provide policymakers with information that can be used to make judgments about the strengths and weaknesses of programs. We saw evidence in several study sites that creative new approaches to assessment are bubbling up, capturing valuable data about higher order skills like creativity, and it should be a reasonably simple matter to begin collecting more data about the effects of programs on student engagement. Data like attendance, supplemented with participant observations about student engagement in classroom activities would be a big step forward.

Assessment of arts learning is difficult, reflecting the multiple purposes of arts education, and the challenge of reducing arts learning to quantitative measures. By focusing on learning objectives they care most about, their highest priorities, TAs and programs can make assessment the next area in which they make big contributions to education. In the process, they are also likely to strengthen the case for arts education.

6. **Professional development and certification:** Professional development for TAs is a pressing matter. Too much training and professional development now appears to be aimed at new TAs. Not enough is designed to advance the skills and understanding of veterans. TAs are particularly critical of training that is limited to orienting them to the logistical requirements of particular programs. They are hungry for professional development that conforms to the qualities of good teaching: centered on their practice and experience, built on a foundation of big ideas about the arts and learning, filled with hands-on project-based experiences and

practicums, and vital to the development of a community of learners among TAs and the teachers with whom they work. There is also a need for specialized professional development in advanced topics like working with special populations, and in the development of integration strategies for the arts disciplines and other subjects. Far more work has been done to integrate the arts with language arts than with the STEM subjects, history, geography, and foreign language study.

Professional development programs will improve TAs' skills and program performance and build further demand for the programs. And they will assure schools that TAs "know their stuff."

Certification of TAs was a matter of interest to many key informants, but there was no consensus to develop formal certification programs now or in the near future, despite their prevalence in education generally. Key informants did not believe that certification would, in itself, lead to more work opportunities for TAs in the short term. As demand for arts education grows, the situation is likely to change, and certification may become a more reasonable priority.

Some elements of professional development are best provided by programs themselves, of course, but some elements are common to many programs, and communities can (in some cases already are) provide professional development that cuts across many programs. Those elements that seemed to be most commonly and consistently suggested as needs by key informants for TAs in schools were: writing strong curriculum, lessons, and units; learning to be attentive to all of the students in the classroom, noticing when some lose their way, and getting them back on the pathway to learning; working closely with teachers, understanding the context that teachers work in daily, and how to support teachers taking the risks of getting involved in the arts; bringing their artistic personality into lessons without losing the thread of the content; learning to value assessment, using assessment tools, and documenting student learning; understanding the dynamics and the practice of arts integration. We recommend such efforts be developed in all communities where possible, and that they be nationally networked.

Summary of recommendations

1. Build demand for arts education through advocacy

- a. Research is needed on the effects of arts education on student outcomes, the effects of different kinds of provision, and on the best roles for TAs in schools.
- b. TAs can be a source of powerful stories of student learning that should be part of advocacy efforts.
- c. TAs can help create “experiential advocacy” for school administrators and education policymakers.
- d. Advocacy should be directed toward education policymakers at all levels and toward philanthropy in both education and the arts.
- e. Network local efforts across the nation.
- f. Find allies among educators in other subjects who share a commitment to the principles of good teaching and learning. Move beyond advocacy for the arts as an interest group and toward a broader vision of education shared across many subjects.

2. Make the field sustainable

- a. TAs can contribute to expanding arts education far more broadly, but the field will be inherently unstable until pay, job security, and benefits are improved.
- b. Improve recognition and validation for contributions to the field by creating new awards for teaching artists.
- c. Develop local communities of TAs and colleagues that serve the field through professional development, social networking, scholarship, and advocacy for TAs. Network them nationally.

3. Develop arts integration

- a. Make strategic investment in arts integration to take advantage of broad interest in the approach to deepening learning and expanding arts education among school administrators and policymakers.
- b. Reconcile the tired and false dichotomy between disciplinary and integrated arts instruction.
- c. Develop national discourse and scholarship on arts integration practice and theory, as was done for disciplinary arts education in the late 1980s and 1990s.

4. Standards and provision

- a. Deepen the standards for arts education by attending to key concerns of teaching artists – meaning, student voice, and more.
- b. Use the development of common core arts standards as a vehicle for this, and involve TAs in their development.
- c. Develop clear and complementary roles for TAs and arts specialists in schools by studying schools where the two are already working together effectively and successfully.
- d. Welcome TAs into the national associations of arts educators.

5. Assessment

- a. Pay strategic attention to the contributions that TAs can make to assessment in education by articulating and disseminating the assessment approaches they already use in art making.
- b. Ramp up assessment in TA-based programs to provide policymakers with better intelligence on the value of the programs.
- c. Identify key learning objectives and develop more formal strategies to assess them.

6. Professional development and certification

- a. Develop better approaches to professional development for veteran TAs.
- b. Assure that TA professional development – provided by arts organizations, higher education institutions, or by arts education service organizations – is grounded in the principles of good teaching, centered on meaningful questions from the field, hands-on, project-based, and social.
- c. Formal certification for TAs is probably premature, at least until demand for arts education has grown. Collaborative professional development on common themes across programs is not, and should be developed at local levels and beyond.

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Appendix I: Technical background

The TARP project was conducted in a number of stages over a period of several years. The operationalization of the study began at Columbia College in 2006 and continued when TARP was formally moved to NORC at the University of Chicago in 2008. Over a period of fifteen months, beginning in March, 2009, surveys were administered via the Internet and by telephone to teaching artists in twelve study sites. Identifying and contacting teaching artists in those sites was a challenging task, requiring far more time than we had originally anticipated. Teaching artists do not have professional associations, and the *Teaching Artist Journal*, the field's only professional publication has a small subscription base, which was not available to us in any event.

Building the TARP Sample of Respondents

Building the survey sample for TARP was in itself a significant component of the project. Unfortunately, unlike most member studies that NORC conducts, a list or series of lists of members, in this case teaching artists and program managers, were not readily available. The creation of the sample member lists was an ongoing process that started early in the project, and continued well into the actual data collection.

Since neither good national lists nor comprehensive local lists of teaching artists were available in our study sites, we were obliged to compile contact lists of TAs in each study site. Our strategy was to collect lists of TAs from organizations that would potentially hire them in each site. We slowly gathered staff lists from philanthropies, public arts agencies, and school districts in all twelve study sites. Research assistants methodically searched the Internet to identify additional organizations that might hire TAs, and then they contacted the organizations to introduce the study and ask if they would be willing to share their contact lists of TAs. Those that were not were asked if they would forward our invitation to take our survey to their lists. This process was complicated by our need to secure contact information that included emails, our primary vehicle for communicating with our potential sample. Many organizations were hesitant to provide us with either emails or phone numbers, so we requested that they forward our invitation on to their staff so they could enroll in the study at its website. This strategy was laborious and time consuming, but we were able to slowly build the samples by site. We also added a question to the survey asking our study respondents (both TAs and program managers) to

provide the names and contact of other teaching artists in their cities as part of an effort to increase the sample coverage.¹²

As the sample lists were being constructed, the list of study sites grew from just a handful to a dozen diverse communities. Most of the study sites were selected because they were places in which teaching artists were making serious contributions to arts education, both in and/or out of schools. Boston, Chicago, Seattle/Tacoma, the Bay Area (where we focused on San Francisco and Alameda County), and Los Angeles are all large urban communities, among the top fifteen metropolitan areas in the country, and each has mature and diverse non-profit performing arts institutions, community arts schools and organizations, galleries and museums, post-secondary educational programs in the arts and arts education, and significant numbers of artists. Teaching artists work for many of these organizations, delivering arts education at their home sites and often at other sites as well. Seattle/Tacoma and the Bay Area have relatively lower poverty rates and higher median household incomes. The other cities have more poverty – about 20 percent in Boston, Los Angeles, and Chicago – and lower household median income levels as well. In these study sites, large urban districts struggle to improve student performance, particularly in schools serving poor populations. San Diego is the seventeenth largest metropolitan area in the country, but most of its growth has been since World War II. It has a less mature arts infrastructure, higher household incomes, and a poverty rate under 15 percent.

The balance of the study sites are mid-size and smaller communities: Providence is an older city of about 175,000 that has mature arts and higher education infrastructure. The other sites are all in California. Santa Cruz and Humboldt County are the smallest communities in the study. Both have attracted large numbers of artists to their bucolic environs, and both have major universities that sustain a substantial well-educated middle class. Humboldt County is California's largest timber producer, but its poverty rate compares with Chicago's. It includes a significant Native American population, much of which lives on reservations, that practices both traditional and contemporary arts. Santa Cruz's economy has benefitted from its proximity to the explosive development of Silicon Valley to its north, and it has the highest income levels of the study sites.

Bakersfield and San Bernardino are fast-growing mid-sized inland cities in southern California. Neither has attracted large numbers of artists, and neither has a mature arts infrastructure. The local arts council in San Bernardino was disbanded a few years ago, and the Arts Council of Kern, which includes Bakersfield, was depleted by deep budget cuts in 2008. (Indeed, its education manager was laid off

¹² Relying primarily on the web to conduct a survey presented us with particular challenges. In particular, we could often not ascertain whether our emails were being 1) sent to active or primary email accounts held by TAs, or 2) that our invitations were being seen by respondents.

during the data collection.) San Bernardino is the poorest study site in California, with a poverty rate in the city of 28 percent. Nonetheless, there are teaching artists working in both communities. Salinas is a mid-sized agricultural city, not terribly far from Santa Cruz, with a large immigrant community of low-income farmworkers, most from Mexico and Central America. Salinas produces 80 percent of the lettuce grown in the US. Artists were attracted to Salinas in the 1960s and 70s when it was the site of efforts to organize farmworkers who picked lettuce and grapes. It was the hometown of author John Steinbeck, whose novel *East of Eden* is about the Salinas valley. Gang culture has become a serious problem in Salinas, where the murder rate was four times the national average in 2009.

Focus Groups and Stakeholder meeting

TARP employed a mixed methods approach to research. The study began with a literature review of research on teaching artists and writing by teaching artists about their work and perspectives on arts education policy and practice in the United States.

During the late summer and fall of 2007, we held a series of 4 focus groups, each with between 7 and 12 participants, and facilitated by expert moderators from the University of Chicago's Survey Lab. These focus groups were intended to assist in selecting the key substantive areas in which to focus the research and in fine-tuning the study's goals and objectives. The focus groups' participants were primarily teaching artists themselves but we also convened a group consisting exclusively of program managers. We were careful to recruit teaching artists from a range of different backgrounds, both personally and professionally. In the contemporary United States, the social variables most likely to be correlated with other significant differences of experience, attitude and life chances are age, gender, race, ethnicity, and social class. In the context of the TARP research, we were also interested in drawing artists from a variety of artistic disciplines, who taught different types of students, and who worked for different types of employer organizations. We organized three types of teaching artist focus groups, building them around the employer-type: community organizations, arts organizations, and educational organizations. We also screened for whether or not the artist's household included a spouse or partner and/or any minor children. Because we asked questions about working conditions, we believed it was important to have some artists with a second income and some without. We also selected some with financial dependents and some without.

The notes and transcripts produced from the focus groups were analyzed, we drew conclusions about key substantive areas to highlight in the research, and we developed a roadmap for questionnaire development. The focus groups quickly confirmed that few teaching artists restricted their teaching to just one employer or venue, and that they frequently taught both in schools and other settings in the

community. Many of their employers, mostly arts organizations, provided programs at their own ‘home’ sites, but also sent artists to work in schools, or other kinds of community institutions. Teaching artists may have come to teaching casually or serendipitously, ‘to pay the bills’ rather than as a long-term career objective, but they developed deep and long-term commitments to teaching, a sense of mission that bound them to the work. They appeared equally serious about their art practice and their teaching, but expressed frustration about finding a balance between them. Teaching often refreshed their perspectives, and teaching was an important source of income that they could not afford to relinquish for long. On the other hand, artists valued time between teaching jobs to make their own art or perform, and a heavy teaching load sometimes left them without the energy required to make their own work.

Both artists and managers indicated that teaching artists often teach content beyond the art discipline itself. Social skills, history, ethnic or racial traditions and pride, and self-confidence were mentioned. Teaching artists in the focus groups tended to think of themselves as distinct from school-based arts teachers for this and other reasons. They tended to describe their values and goals as educators in terms that strongly suggested the influence of the settlement movement, though only one or two actually mentioned Hull-House or any other settlement when they were asked about their inspirations. They enumerated a range of skills and dispositions that were important to teaching artists, but they agreed, for the most part, that they had learned to be teaching artists on-the-job. Some had praise for training they had received from arts organizations, and others cited veterans who were role models and mentors, but there was wide agreement that, just like making art itself, the skills of teaching artistry were applied skills, best learned by doing, and that the skills of the arts themselves were just a portion of their skills sets.

The focus groups wrestled with the idea of credentials and certification for teaching artists. Though they were attracted to the possibility of professionalizing the work, they were concerned about standardizing it, worried that a credentialing process might prove unfair to veterans, and skeptical that it would change anything fundamental about the market for their services.

The themes that emerged from the focus groups became the focus of questions for two TARP surveys. One was for teaching artists themselves. The second was for the managers of programs that hire teaching artists. The initial plan was to administer the surveys on-line only, but a telephone component was added to assure a reliable response rate from all study sites.

Questionnaire design for quantitative survey

Drawing from what we learned from both the literature and the focus groups, the TARP team dedicated late fall 2008 and early 2009 to developing and pilot-testing the survey instrument. Working with NORC methodologists, we transformed the key topic areas into questions or series of questions, and worked to develop the optimal lists of response categories. We pilot tested the survey with both teaching artists and substantive experts as part of the testing process. After each revision, we would return to our list of key topics and indicators to ensure that the questions we were developing mapped back to key indicators and primary areas of interest. We were careful to keep the survey relatively short and concise to ensure that respondents would complete the survey.

We also had to develop the survey for CATI – Computer-Assisted Telephone Interviewing. Using a second interview mode required questionnaire revisions to ensure that it retained the essential meaning of the question, but could be asked in a manner suitable for telephone interviewing. Initial telephone testing indicated that the on-line questionnaire was too long to administer by telephone, so a few questions that were deemed “less essential” were deleted or revised to reduce the administration time.

Data Collection

NORC began the TARP data collection via the web and used Chicago as a pilot site to test the instrument and our data collection methodology. We collected data in Chicago for several months and used what we learned during that period to make slight adjustments to the questionnaire, but no major changes that would jeopardize the comparability of data across study sites. Our plan was to collect data in four different waves over a period of approximately twelve months:

Wave 1 – Chicago

Wave 2 – Boston, MA, Providence, RI, and Seattle

Wave 3 – San Francisco, Santa Cruz, Salinas, Bakersfield, San Bernardino, Humboldt

Wave 4: Los Angeles and San Diego

Once minor changes were made to the survey instrument based on lessons learned from Wave 1 (Chicago), subsequent waves were launched, each about 16 weeks apart. The protocol for survey data collection was as follows:

1. Send “advance emails” to all potential teaching artist respondents in our sample. In these emails, sample members were informed about the nature of the study, invited to participate, and provided with links to the web survey including unique coded IDs and passwords so that they could complete it on-line.
2. Send reminder emails to sample members every 2 weeks during the first several months of data collection. An integrated Receipt Control system was developed that would update case dispositions and ensure that once a respondent completed the survey, the system would move them from the pending to complete status ensuring that they would not be contacted further.
3. After several months of email attempts, we began calling non-respondents for whom we had telephone contact information. A small group of interviewers were recruited and trained to make the calls. The calls were generally intended to prompt members to complete the survey but in most cases resulted in a CATI interview. Supervisors and interviewers followed “calling rules” that ensured that potential respondents were telephoned during various time intervals on both workdays and weekends.
4. Completion of incomplete surveys. A review of the database provided a list of all the respondents who had not completed the survey. The telephone staff contacted those sample members to try and complete the missing items over the phone.
5. NORC reviewed the completed surveys for respondents’ recommendations of potential new sample members. We reviewed their recommendations to ensure that they were not already sample members. If they were not in our existing sample and they were located in one of our study site areas, they were contacted to determine if they were eligible for the survey.
6. NORC provided an incentive to sample members who completed the survey. More than 2500 respondents received a CD compilation of stories about teaching artists’ work from the archives of *This American Life*, the popular and critically acclaimed public radio program.

7. Data from web and telephone interviews were merged, processed, and cleaned. Data from the artist surveys were delivered to NORC with documentation on May 27, 2010. Data from the manager survey were delivered to NORC with documentation on July 20, 2010.

As with the building of our teaching artist sample, completing the data collection process also took more time and resources than anticipated. However, when we closed the data collection operation in May, 2010, 2,871 artists and 687 program managers had completed surveys; a total of more than 3,500 total responses. The artist response rate was slightly over 45%. The manager response rate was 49.6 percent.

Table 88: Survey responses, response rates, and key informant interview counts by study site

Study site	Artist surveys	Response rate	Manager surveys	Response rate	Key informant interviews
Chicago	810	52.0%	127	58.7%	28
Providence area	185	46.4%	43	42.8%	16
Boston area	281	57.5%	77	49.2%	25
Seattle/Tacoma	458	47.6%	111	48.2%	28
S. F. Bay Area	428	42.5%	141	50.2%	28
Santa Cruz	85	42.4%	15	47.2%	13
Salinas	16	44.7%	6	45.9%	15
Bakersfield	31	50.3%	8	55.0%	10
San Bernardino	20	43.6%	8	51.9%	5
Humboldt County	38	54.7%	10	51.4%	12
Los Angeles	405	52.1%	108	45.8%	24
San Diego	114	54.5%	33	58.8%	7
TOTAL	2871	45.6%	687	49.6%	211

Qualitative Data Collection

To enrich the study further and provide both more in-depth information on teaching artists and their careers, key informant interviews were conducted in every study site. The qualitative data collection provided insight into the quantitative data, but more importantly, collected richer information and thick descriptions on all the key processes and concepts involved in the process of teaching art, providing more nuanced perspectives and stories of leading practitioners – artists and program managers – as well as classroom teachers, arts specialists, principals, school district officials, funders, and other civic leaders in the study sites.

Again, the first step was to build the sample, this time of key informants, for each of the 12 study sites. We recruited interviewers in each study site, often teaching artists themselves or otherwise knowledgeable about arts education in their community. We worked with them to develop a core list of key informants prior to training. The list of key informants expanded as key informants indicated others who might enrich the stories from each site.

We developed five interview guides tailored for each of the respondent types, focusing on core areas for each, but including sections and items relevant to their particular areas of knowledge or expertise. (The guides are included as Appendix IV.) The interview guides were intended to provide a narrative to the interview and to ensure that key points were addressed during the course of the discussion, but generally the interviews were very open-ended discussions intended to allow key informants to tell the stories of each of the sites through their particular lenses.

The NORC team traveled to each study site to 1) train the recruited interviewers, 2) work with them to finalize the local sample of key informants, and 3) interview several key informants in each city and attempt to gain an early understanding of the local arts community and arts education climate.

When we had completed key informant interviews in the study sites, in the fall of 2010, we had conducted in-depth conversations with 211 leading TAs, program managers, teachers and principals, school district administrators, funders and other civic leaders, scholars, and professors in arts schools and education departments from our twelve study sites. The interviews provided vital ‘back stories’ to some of the significant findings in the survey data. More important, they took us deeply into the ways that TAs and in the field think about their work, the state of the field, and a variety of key policy issues in arts education. We also attended several events in Chicago, Seattle, Providence, and the Bay Area at which TAs spoke about their practice, and their remarks provided additional qualitative data.

Coding and Analysis of Qualitative Data

The qualitative data was coded and organized over a period of several months. We found the tools available to conduct qualitative analysis lacking, and in the end they served mainly to organize the data, but the intensive work coding, grouping, and teasing out the key themes occurred over a period of many months. Finally, the quantitative and qualitative data were pulled together and used to produce this report.

Methods and Challenges

We are quite certain that there are many more teaching artists in each site than we identified and reached, but we have no way to determine and correct for distortions in the sample that actually responded. Our lists of potential employers were almost exclusively not-for-profit arts organizations, which almost certainly biased the sample toward artists who work primarily with that sector and away from those who work in the for-profit sector. More visual artists responded than artists from any other arts discipline. Was that because we had better lists of visual artists to start with, because visual artists were simply more open to taking a survey, or because there really are more visual artists who teach than any other kind of artist? We do not know. Did younger artists tend to respond more than older? Again, we cannot know. We did not survey artists who have left the field. They would have been a valuable source of data on what artists find most difficult about teaching and what triggers decisions to leave the field. They would also have made it easier to describe the arc of a typical career and turnover among teaching artists. We simply did not have the resources that we would have needed to find *former* teaching artists as well. We know only about the artists who actually responded, not those that did not.

We also acknowledge a bias in the selection of our interview subjects: We sought interviews with people whom others in the field identified as excellent practitioners, thoughtful leaders, and innovators. When we looked for classroom teachers, we looked for teachers who had positive experiences with TAs in their classrooms. When we looked for art or music teachers, we looked for those who had worked directly with teaching artists, not those who had ignored their presence in their school and closed the art or music room door. We were interested, of course, in why teaching artists sometimes fall short of teachers' hopes and expectations or threaten arts specialists, but we wanted to learn about that from sources that appreciate that artists have something of value to offer, not those who resist the very idea of artists in schools.

The research period for TARP was a tumultuous time in the country, and teaching artists and other educators were hardly exempt from the anxiety and personal challenges that were the product of the financial crisis and deep recession that began just a few months before the survey went live. The effects of the recession became more evident in the arts and in education during our data collection. Reports of program cuts, and layoffs at arts organizations began accumulating, then reports about some organizations going out of business. The financial crisis had substantial effects on philanthropic endowments, and foundations made plans to reduce grant payouts. Teacher layoffs were scheduled in nearly every school district in anticipation of budget cuts in the next school year. The federal economic

stimulus package that began in 2009 appropriated \$50 million to preserve jobs in the arts – six thousandths of a percent of the total package. A much larger stimulus commitment was made to K-12 education, but none was specifically directed to arts education. In the end, after competing for grants available through the Department of Education, arts education projects received some \$18 million from the \$650 million i3 (Investing in Innovation) program, less than 3 percent. The \$4.3 billion Race to the Top program made no awards to states that specifically identified arts education as an object of their efforts.

Needless to say, teaching artists' anxiety of about job security, normally high, was almost certainly higher throughout much of the survey period as the recession threatened their hopes for future work and their aspirations to make a difference.

TARP amassed a very large volume of high quality data from a great many teaching artists and others in the fields of arts education and education, far more data about teaching artists than have ever been gathered before. Distortions that may have resulted from sample biases or the national economic trauma are, we hope, insignificant compared to the new knowledge we have gained from the study. TARP found answers to many questions about artists who teach and about how their value and contributions can be cultivated and supported. No single study is ever the 'final answer', particularly when issues are complex, as they always are in education. But the data do *suggest* likely answers to some elusive and challenging questions.

Appendix II: Project Advisors

- Andrea Allen, Seattle Repertory Theater
- Kathleen Allen, Seattle Public Schools
- Arnold Aprill, CAPE (Chicago)
- Sibyl Barnum, Puget Sound ESD Arts Impact, (Renton, WA)
- Eric Booth, Julliard School, Founder *Teaching Artist Journal* (New York City)
- Sherlyn Brown, Rhode Island State Council on the Arts
- Carri Campbell, Seattle Public Schools
- Jeannine Chartier, VSA Arts of Rhode Island (Pawtucket)
- Sarah Cunningham, National Endowment for the Arts (Washington, DC)
- Tom DeCaigney, Performing Arts Workshop (San Francisco)
- Lisa Donovan, Creative Arts in Learning, Lesley University (Cambridge)
- Lisa Fitzhugh, Founder ArtsCorps (Seattle)
- David Flatley, Center for Community Arts Partnerships, Columbia College Chicago
- Melissa Friedman, Epic Theatre Ensemble (New York City)
- Julie Fry, Hewlett Foundation (Menlo Park)
- Kiff Gallagher, Musicians National Service Initiative (San Francisco)
- Irene Gomez, Seattle Office of Arts and Cultural Affairs
- Shirley Brice Heath, Brown University
- Bau Graves, Old Town School of Folk Music (Chicago)
- Madeleine Grumet, University of North Carolina Chapel Hill
- Melissa Hines, Seattle Office of Arts and Cultural Affairs
- Kathryn Humphreys, Hubbard Street Dance Chicago
- Stan Hutton, Heller Charitable Foundation (San Francisco)
- Deb Ingram, Center for Applied Research & Educational Improvement, U of MN
- Nick Jaffe, *Teaching Artist Journal* (Chicago)
- Lisa Jaret, Washington State Arts Commission (Olympia)
- Sabrina Klein, Creative Education Consulting (Oakland)
- Daniel Kertzner, Rhode Island Foundation (Providence)
- Robin Lithgow, LAUSD Arts Education Branch (Los Angeles)
- David Nigel Lloyd, Arts Council of Kern (Bakersfield)
- Bryn Magnus, Free Street Programs (Chicago/New York)
- Amy McBride, Tacoma Arts Commission
- David O'Fallon, McPhail Center for Music (Minneapolis)
- Dia Penning, San Francisco Arts Council
- Frances Phillips, Haas Fund (San Francisco)
- Evan Plummer, Chicago Public Schools
- Laura Reeder, Partners for Arts Education (Syracuse)
- Mario Rossero, Chicago Public Schools
- Sebastian Ruth, Community MusicWorks (Providence)
- Steve Seidel, Project Zero (Harvard)
- Klare Shaw, Barr Foundation (Boston)
- Sydney Sidwell, Fry Foundation (Chicago)
- Madeleine Steczynski, ZUMIX (Boston)
- Robert Tenges, Old Town School of Folk Music (Chicago)
- Paul Sznewjas Snow City Arts (Chicago)
- Susy Watts, Arts Learning and Evaluation Consultant (Tumwater, WA)
- Willa Taylor, Goodman Theater (Chicago)
- Jaqueline Terrassa, Museum of Contemporary Art (Chicago)
- Cynthia Weiss, Project AIM, Center for Community Arts Partnerships, Columbia College Chicago
- Ann Wettrich, Center for Art and Public Life, California College of the Arts (Oakland)
- Kurt Wootton, Habla Center for Language and Culture (Merida, Mexico), Brown University
- Mary A. Young, Collegiate Scholars Program, University of Chicago

Appendix III: Survey Instruments

Artist survey (web version)

First we have some general questions about your career as a teaching artist.

Q1 Which art form do you teach most?

- 1 Music
- 2 Dance
- 3 Theater
- 4 Media arts (film, video, interactive media)
- 5 Visual arts (drawing, painting, sculpture, photography, etc.)
- 6 Creative writing / poetry
- 7 Other, please specify:

Q2 Other than teaching, have you ever been paid for your creative output or for performing your art?

- 1 Yes
- 2 No

Q3 Please select the PRIMARY location where you live now.

- 1 Chicago, IL
- 2 Providence area, RI (inside I-295, East Providence and Woonsocket)
- 3 Boston area, MA (within Route 128)
- 4 Seattle/Tacoma area, WA (King County)
- 5 San Francisco Bay Area, CA (San Francisco and Alameda Counties)
- 6 Los Angeles County, CA
- 7 San Diego area, CA
- 8 Santa Cruz area, CA
- 9 Salinas, CA
- 10 Bakersfield area, CA
- 11 San Bernardino area, CA
- 12 Humboldt County, CA
- 13 Other, please specify:

Q4 Please select the location where you have taught most over the last three years.

- 1 Chicago, IL
- 2 Providence area, RI (inside I-295, East Providence and Woonsocket)
- 3 Boston area, MA (within Route 128)
- 4 Seattle/Tacoma area, WA (King County)
- 5 San Francisco Bay Area, CA (San Francisco and Alameda Counties)

- 6 Los Angeles County, CA
- 7 San Diego area, CA
- 8 Santa Cruz area, CA
- 9 Salinas, CA
- 10 Bakersfield area, CA
- 11 San Bernardino area, CA
- 12 Humboldt County, CA
- 13 Other, please specify:

Q5 Are you a full-time arts specialist in a public or private school?

- 1 Yes
- 2 No

Q6 Do you teach an art form full-time for a post-secondary institution, a pre-professional or professional training program?

- 1 Yes
- 2 No

[Q7 removed after Chicago in favor of "teaching artists" definition below]

Q7 In the last three years, have you taught the arts for pay in any capacity other than the above? (That is, have you taught the arts for pay outside of a full-time teaching appointment in PK - 12 or post-secondary institutions, pre-professional or professional training?)

- 1 Yes
- 2 No

[Definition below added after Chicago]

For the rest of this survey we will refer to artists who teach or do community work or outreach as "teaching artists."

Q8 Are you currently working as a teaching artist?

- 1 Yes
- 2 No

Q8A Are you currently working full or part-time as a teaching artist?

- 1 Full-time
- 2 Part-time

Q8B How long ago did you last work as a teaching artist?

- 1 Within the last 2 years
- 2 More than 2 years, up to 5 years ago
- 3 6 - 10 years ago
- 4 11 - 20 years ago
- 5 More than 20 years ago
- 6 Never worked as a teaching artist

Q8C Think about the last time you worked as a Teaching Artist. When did that job end?
(Please select the month and year)

- | | | |
|----|-----------|------|
| 1 | January | 2006 |
| 2 | February | 2007 |
| 3 | March | 2008 |
| 4 | April | 2009 |
| 5 | May | |
| 6 | June | |
| 7 | July | |
| 8 | August | |
| 9 | September | |
| 10 | October | |
| 11 | November | |
| 12 | December | |

Q9 Would you be interested in more work as a teaching artist if it were available?

- 1 Yes
- 2 No

Q10 For how many total years in your lifetime have you worked (part- or full-time) as a teaching artist?

- 1 Less than 2 years
- 2 2 - 5 years
- 3 6 - 10 years
- 4 11 - 20 years
- 5 More than 20 years

Q11 How many more years do you expect to continue working as a teaching artist?

- 1 No longer working as a teaching artist
- 2 Less than one year
- 3 1 - 5 years
- 4 6 - 10 years
- 5 11 years or more
- 6 Don't know

Next, we'd like to find out more about your experiences and challenges as a teaching artist.

Q12 Please rate how important each of the following were to your decision to FIRST become a teaching artist.

Not at all 0 1 2 3 4 5 Most

Q12_1 You needed the money

Q12_2 You wanted to work in your field

Q12_3 You loved teaching

Q12_4 An opportunity for work presented itself

Q12_5 You wanted to contribute to a community

Q12_6 You wanted to contribute to social change

Q12_7 You hoped teaching would contribute to your growth as an artist

Q13 With respect to LEARNING to be a teaching artist, how important have the following been to you?

Not at all 0 1 2 3 4 5 Most

Q13_1 Your education in the art form

Q13_2 Your on-the-job experience as a teaching artist

Q13_3 Coaching or mentoring by veteran teaching artists

Q13_4 Coaching or mentoring by classroom teachers

Q13_5 Workshops or professional development provided by organizations that have hired you

Q13_6 Other workshops or professional development experiences

Q13_7 Formal training to be a teaching artist while in college or art school

Q14 Do you think you were adequately trained to work as a teaching artist when you began working in the field?

1 Yes

2 No

Q15 Would you say that the following things have gotten better, stayed the same, or gotten worse since you began working as a teaching artist?

1 = Gotten better

2 = Stayed the same

3 = Gotten worse

Q15_1 Working conditions

Q15_2 Financial compensation

Q15_3 Opportunities for teaching artists

Q15_4 Organizational support for teaching artists

Q15_5 Fringe benefits

Q15_6 Respect for the work of teaching artists

Q16 What effect do you feel work as a teaching artist has had on your art making?

1 2 - Very positive

2 1 - Somewhat positive

3 0 - No effect

4 -1 - Somewhat negative

5 -2 - Very negative

Q17 Below are some practical aspects of job satisfaction.

Please check the THREE most important sources of satisfaction to you from your work as a teaching artist.

1 Steady work

2 Convenient work location

3 Good work schedule

4 Well-organized and efficiently run program

5 Work autonomy

6 Ease of combining the job with your art

7 Use of space, equipment, or supplies for your own artistic work

8 Good pay

Q17A Of the items you selected in the previous question, which is the MOST important source of satisfaction to you in your work as a teaching artist?

Q18 Below are some intangible aspects of job satisfaction.

Please check the THREE most important sources of satisfaction to you from your work as a teaching artist.

- 1 Reputation of the organization you work for
- 2 You admire the organization(s) that employ(s) you
- 3 You like the community and/or students served
- 4 You make a contribution to important social change
- 5 You pass a gift on to others
- 6 You are part of a community of teaching artists
- 7 Teaching stimulates your artistry
- 8 You grow and learn in other ways through teaching

Q18A Of the items you selected in the previous question, which is the MOST important source of satisfaction to you in your work as a teaching artist?

Q19 How much of a problem have each of the following been for you as a teaching artist?

1= Not a problem 2= Small problem 3= Moderate problem 4= Large Problem

Q19_1 Low earning power

Q19_2 Lack of job security

Q19_3 Lack of employment benefits

Q19_4 Insufficient opportunity for advancement

Q19_5 Difficulty with program values, managers, or partners

Q19_6 Teaching is too stressful or demanding

Q19_7 Teaching is not enjoyable or challenging enough

Q19_8 Teaching takes up so much time or energy that you are unable to pursue your own art

Q20 How satisfied are you with the financial compensation you generally receive as a teaching artist?

- 1 Very satisfied
- 2 Somewhat satisfied
- 3 Somewhat dissatisfied
- 4 Very dissatisfied

Q21 Have you ever considered leaving work as a teaching artist?

- 1 Yes
- 2 No

Q21A Please choose the three most important reasons that you have left or considered leaving this occupation.

- 1 Need more job security
- 2 Need to make more money
- 3 Need health benefits
- 4 It is too emotionally demanding
- 5 Limited opportunities for career advancement
- 6 Want to focus on your own art
- 7 Want to pursue other career options
- 8 Disputes with program managers or partners
- 9 You don't find teaching enjoyable, interesting, or challenging enough
- 10 Other

Q21B Of the items you selected in the previous question, which is the MOST important reason that you have left or considered leaving this occupation.

Q22 Please rate how important each of the following are to continuing to work as a teaching artist now.

Not at all	0	1	2	3	4	5	Most
Q22_1 You need the money							
Q22_2 You want to work in your field							
Q22_3 You love teaching							
Q22_4 Opportunities for work present themselves							
Q22_5 You want to contribute to a community							
Q22_6 You want to contribute to social change							
Q22_7 Teaching contributes to your growth as an artist							

Now we'd like to find out about some specific recent experiences in your career as a teaching artist.

Q23 In the last three years, have you had a particularly exciting, generative, and rewarding personal experience as a teaching artist?

- 1 Yes
- 2 No

Q23A What organization employed you when you had that exciting, generative, and rewarding experience?

Q23B Please tell us about the experience briefly.

Q24 In your most recent 12 months working as a teaching artist, how many organizations employed you in that work?

- | | |
|----|------------|
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 6 |
| 7 | 7 |
| 8 | 8 |
| 9 | 9 |
| 10 | 10 or more |

Q25 Think about the organization that employed you most as a teaching artist in the last two years, not including work as a full-time art teacher. What is the name of that organization?

Note: This is your employer, not necessarily the organization at the location where you taught.

Q25A Are you currently employed as a teaching artist by this organization?

- | | |
|---|-----|
| 1 | Yes |
| 2 | No |

Q26 Which of the categories below best describes this employer organization?

- | | |
|---|---|
| 1 | School |
| 2 | Public agency |
| 3 | A non-profit arts or cultural organization |
| 4 | School-based arts education organization |
| 5 | Another kind of non-profit organization |
| 6 | A for profit business |
| 7 | A college, conservatory, or university program in the community |

Q26GR Which grades do you work with most regularly at [Q25]

- 1 Pre-K
- 2 K
- 3 1
- 4 2
- 5 3
- 6 4
- 7 5
- 8 6
- 9 7
- 10 8
- 11 9
- 12 10
- 13 11
- 14 12

Q26HRS Is your work during school hours or after school?

- 1 During school
- 2 After school
- 3 Both

Q26PA What type of public agency is [Q25]

- 1 State, county or local arts agency
- 2 Parks or recreation agency
- 3 Housing agency
- 4 Health care agency
- 5 Corrections or law enforcement
- 6 Other

Q26NP What type of nonprofit is [Q25]

- 1 Museum
- 2 Theater
- 3 Music
- 4 Dance
- 5 Visual arts
- 6 Media arts
- 7 Community arts school or center
- 8 Arts education in K-12 schools
- 9 Other

Q26ONP What type of nonprofit is [Q25]

- 1 Social service
- 2 Health
- 3 Youth
- 4 Religious
- 5 Other

Q27 Where have you worked for that organization? (Check all that apply)

- 1 At their own site
- 2 At another site

Q27A Does this employer send you to any of the following places as part of the work they pay you to do? (Check all that apply)

- 1 A K-12 school (an elementary, middle, or high school)
- 2 Public agency
- 3 A non-profit arts or cultural organization
- 4 A nonprofit social service, health, or other non-profit
- 5 A for profit business
- 6 None of these

Q27GR Which grades do you work with most regularly at the school(s) where you are sent by your employer? (Check all that apply)

- 1 Pre-K
- 2 K
- 3 1
- 4 2
- 5 3
- 6 4
- 7 5
- 8 6
- 9 7
- 10 8
- 11 9
- 12 10
- 13 11
- 14 12

Q27HRS Is your work during school hours or after school?

- 1 During school
- 2 After school
- 3 Both

[Added after Chicago]

Q27AT At the school(s) where you teach, are there art, music, theater, or dance specialists on the faculty?

- 1 Yes, at all
- 2 At some
- 3 No, at none

Q27PA What type of public agencies were you sent to by your employer? (Check all that apply)

- 1 State, county or local arts agency
- 2 Parks or recreation agency
- 3 Housing agency
- 4 Health care agency
- 5 Corrections or law enforcement
- 6 Other

Q27NP What type of nonprofit(s) were you sent to by your employer? (Check all that apply)

- 1 Museum
- 2 Theater
- 3 Music
- 4 Dance
- 5 Visual arts
- 6 Media arts
- 7 Community arts school or center
- 8 Arts education in K-12 schools
- 9 Other

Q28 Thinking about the kinds of learning experiences you want your students to have, how important are each of the following?

Not at all 0 1 2 3 4 5 Most

Q28_1 Learn some fundamentals and basic skills of the art form

Q28_2 Learn intermediate or advanced skills and dimensions of the art form

Q28_3 Develop deeper appreciation for the art form

Q28_4 Develop enthusiasm for working in the art form

Q28_5 Creative collaboration with other students

Q28_6 Creation of original work

Q28_7 A final performance or exhibition of work

Q28_8 Creation of artwork that contributes to a community

Q28A Name up to two more very important goals for your students' experience with you.

Q29 At this job do you teach...

All ages - no predominant age group

Mostly seniors

Mostly adults

Mostly teenagers

Mostly children (0 - 12 years old)

Q30 With respect to doing this job well, how do you rate the importance of the following tasks/responsibilities?

Not at all 0 1 2 3 4 5 Most

Q30_1 Run a well-managed learning experience

Q30_2 Develop curriculum for that experience

Q30_3 Provide a good role model for students

Q30_4 Engage students, including those who may be hard to reach

Q30_5 Make content meaningful for diverse students

Q30_6 Teach your state's or local schools' standards in the art form

Q30_7 Integrate and teach the art form with another subject(s)

Q30_8 Support students to create original work

Q30_9 Prepare students for a final performance or exhibition of work

Q30_10 Develop a working partnership with classroom teacher or other non-artist

Q30_11 Provide professional development for classroom teachers

Q30_12 Provide professional development for school arts specialists

Q30_13 Manage a community-based project with students

Q30_14 Assess student learning

- Q30_15 Adapt teaching to different learning styles
Q30_16 Create access accommodations for students with disabilities

Q30A Are there additional very important things you must do well? Identify up to two.

Q30T (ONLY FOR ARTISTS WHO WORK IN SCHOOLS) With respect to doing this job well, how do you rate the importance of the following tasks?

Not at all 0 1 2 3 4 5 Most

- Q30T_1 Performing or demonstrating your art for students
Q30T_2 Teaching students to work in the art form
Q30T_3 Teaching state or local arts standards
Q30T_4 Partnering with a classroom teacher
Q30T_5 Developing original curriculum
Q30T_6 Integrating arts instruction with other subjects
Q30T_7 Providing professional development for teachers

Q30G (ONLY FOR ARTISTS WHO WORK IN SCHOOLS) How important are the following to your work for the program?

Not at all 0 1 2 3 4 5 Most

- Q30G_1 Engaging hard to reach students
Q30G_2 Providing a positive role model
Q30G_3 Assessing or documenting student learning or progress
Q30G_4 Getting students to make original work
Q30G_5 Presenting a final performance or exhibit of student work

Q31 How would you describe your employment with [Q25]

- 1 Salaried
2 Non-salaried

Q32A How much is/was your salary for the year?

*Please enter the nearest dollar amount, without commas (example: 35000)

Q33 Are/were you paid...

- 1 By the hour
- 2 By the half day
- 3 By the day
- 4 By the week
- 5 By the month
- 6 For the entire job
- 7 Other, please describe:

Q33A How much are/were you paid by the [Q33]?

[As of 7/6/09, this Q was reworded when Q33>5 to say "Please estimate the hourly rate you are/were paid for the time you work at this job."

*Please enter in dollars and cents, without commas (example: 25.50)

Q34MO How long do you expect/did the job to last [ADDED 7/6: from start to finish]?

- 1 Less than a month
- 2 1 month
- 3 2 months
- 4 3 months
- 5 4 months
- 6 5 months
- 7 6 months
- 8 7 months
- 9 8 months
- 10 9 months
- 11 10 months
- 12 11 months
- 13 12 months
- 14 More than a year

Q34WK How many weeks do you expect the job to last [ADDED 7/6: from start to finish]?

- 1 Less than a week
- 2 1 week
- 3 2 weeks
- 4 3 weeks
- 5 4 weeks

Q34HR How many hours...

*Please round to the nearest whole hour, an estimate is fine

Q35 Were you paid for planning and preparation for this work?

1 Yes

2 No

Q35A How many hours did you spend on planning and preparation?

*Please provide your best estimate

Q36 How many years have you worked/did you work for this organization?

1 Less than a year

2 1 year

3 2 years

4 3 years

5 4 years

6 5 years

7 6 years

8 7 years

9 8 years

10 9 years

11 10 years

12 11 years

13 12 years

14 13 years

15 14 years

16 15 years

17 16 years

18 17 years

19 18 years

20 19 years

21 20 years or more

Q36A How many pay increases have you received?

- 1 0
- 2 1
- 3 2
- 4 3
- 5 4
- 6 5
- 7 6
- 8 7
- 9 8
- 10 9
- 11 10 or more

Q37 Comparing this job to other teaching artist position(s) you have held or hold, would you say that it pays...

- 1 Well above average
- 2 Somewhat above average
- 3 About average
- 4 Somewhat below average
- 5 Well below average
- 6 This is the only position you have held as a teaching artist

Finally, we have some questions about you in order to help us analyze the data.

Q38 What year were you born?

Q39 Are you...

- 1 Male
- 2 Female

Q40 What is your ethnicity? Do you consider yourself... (Check all that apply)

- 1 White or Caucasian
- 2 Black or African American
- 3 Hispanic White
- 4 Hispanic Non-White
- 5 Asian
- 6 Native American or Pacific Islander
- 7 Other, please specify:

Q41 What is your current marital status?

- 1 Never married
- 2 Married or living with partner
- 3 Separated
- 4 Divorced
- 5 Widowed

Q42 How many total adults, including you, bring income into your household?

- 1 0
- 2 1
- 3 2
- 4 3
- 5 4+

Q43 How many children do you have in each of the following age ranges? Please select "0" if you have no children in an age category.

0 1 2 3 4+

Q43_1 Ages 0-4 years

Q43_2 Ages 5-12 years

Q43_3 Ages 13-17 years

Q43_4 Ages 18 or older

Q44 What is the highest level of formal education you completed?

- 1 Some high school
- 2 High school diploma or GED
- 3 Some college courses no degree
- 4 2 year Associate's Degree (AA or AS)
- 5 Bachelor's Degree (BA or BS)
- 6 Masters or other advanced degree

Q44A Is your highest degree in...

- 1 Fine arts or a specific art form
- 2 Education or teaching
- 3 Another field

Q45 Do you have certification to teach in public school in your state?

- 1 YES at the high school level only
- 2 YES at the elementary or middle school level only
- 3 YES at both the high school and elementary or middle school levels
- 4 NO, none of the above

Q45A Is that state certification in an art form?

- 1 Yes
- 2 No

Q46 What was your approximate total household income in 2008 (from ALL contributing members and from all sources)?

- 1 None
- 2 \$1 - \$3,000
- 3 \$3,000 - \$5,999
- 4 \$6,000 - \$9,999
- 5 \$10,000 - \$14,999
- 6 \$15,000 - \$19,999
- 7 \$20,000 - \$24,999
- 8 \$25,000 - \$29,999
- 9 \$30,000 - \$34,999
- 10 \$35,000 - \$39,999
- 11 \$40,000 - \$44,999
- 12 \$45,000 - \$49,999
- 13 \$50,000 - \$54,999
- 14 \$55,000 - \$59,999
- 15 \$60,000 - \$69,999
- 16 \$70,000 - \$79,999
- 17 \$80,000 - \$89,999
- 18 \$90,000 - \$99,999
- 19 \$100,000 - \$199,999
- 20 \$200,000 or more

Q47 What was your approximate total personal income in 2008 (just you, but from all sources)?

- 1 None
- 2 \$1 - \$3,000
- 3 \$3,000 - \$5,999
- 4 \$6,000 - \$9,999
- 5 \$10,000 - \$14,999
- 6 \$15,000 - \$19,999
- 7 \$20,000 - \$24,999
- 8 \$25,000 - \$29,999
- 9 \$30,000 - \$34,999
- 10 \$35,000 - \$39,999
- 11 \$40,000 - \$44,999
- 12 \$45,000 - \$49,999
- 13 \$50,000 - \$54,999
- 14 \$55,000 - \$59,999

- 15 \$60,000 - \$69,999
- 16 \$70,000 - \$79,999
- 17 \$80,000 - \$89,999
- 18 \$90,000 - \$99,999
- 19 \$100,000 - \$199,999
- 20 \$200,000 or more

Q48 What was your approximate total income in 2008 for your work as a teaching artist?

- 1 None
- 2 \$1 - \$3,000
- 3 \$3,000 - \$5,999
- 4 \$6,000 - \$9,999
- 5 \$10,000 - \$14,999
- 6 \$15,000 - \$19,999
- 7 \$20,000 - \$24,999
- 8 \$25,000 - \$29,999
- 9 \$30,000 - \$34,999
- 10 \$35,000 - \$39,999
- 11 \$40,000 - \$44,999
- 12 \$45,000 - \$49,999
- 13 \$50,000 - \$54,999
- 14 \$55,000 - \$59,999
- 15 \$60,000 - \$69,999
- 16 \$70,000 - \$79,999
- 17 \$80,000 - \$89,999
- 18 \$90,000 - \$99,999
- 19 \$100,000 - \$199,999
- 20 \$200,000 or more

Q49 Did you receive income from any of the following in 2008? (Check all that apply)

- 1 Work as a professional artist or sales of your art
- 2 Work as an arts or arts education administrator or manager
- 3 Work in another field(s)
- 4 Other sources of income

Q50 Do you have health insurance?

- 1 Yes
- 2 No

Q50A Do you get health insurance through...

- 1 Your work as a teaching artist
- 2 Other work
- 3 A spouse or partner
- 4 A policy you have purchased yourself
- 5 Medicare
- 6 Other, please specify:

Q51 Do you have a retirement plan of any kind aside from social security?

- 1 Yes
- 2 No

Q51A Is your retirement plan through...

Yes No

Q51A_1 your work as a teaching artist?

Q51A_2 a personal IRA you have saved?

Q51A_3 a pension, 401-K or 403-B from other work?

Q51A_4 any other source?

CD Thank you for completing this survey! As an expression of appreciation we would like to send you an exclusive CD of two utterly remarkable stories about teaching artists from Ira Glass' radio program, This American Life. If you would like to receive the disc, please enter your name and mailing address below and allow 8 - 12 weeks for delivery. We will not use this address for any purpose other than sending you this thank you gift. Your contact information will NOT be attached to your survey responses.

Email Would you like to hear about the results of this survey and the Teaching Artist Research Project of which it is a part?

Invite We have done our best to reach every teaching artist in our study sites, but we are sure we've missed some. If you know teaching artists we may have missed in Chicago, Providence, Boston, Seattle, Chicago, Boston, Seattle, Providence, San Francisco, Los Angeles, San Diego, Bakersfield, San Bernardino, Santa Cruz, Salinas, or Humboldt County, please include their emails below to they can be included. We will use the emails below only to send an invitation to participate in the survey you just completed.

Thanks Thank you again! We greatly appreciate your taking time to help make our research a success!

Manager survey (web version)

In general, the format of the Qs in this file fit into the following format:

QNUM Q Text

Value1 Value label1

Value2 Value label2

Value3 Value label3

Value4 Value label4

Value5 Value label5

Grids are represented more as they appear in the questionnaire, as follows:

QNUM Q Text

Scale labels (Values will start at 1 and +1 to the right)

SubQ1 SubQ Text1

SubQ2 SubQ Text2

QNUMs and SubQs will be variable names in the data set

First we have some general questions about your organization and your role in it.

Q1 What is the name of the organization for which you work?

Q2 What is your title?

Q3 Please select where the organization is located:

- 1 Chicago, IL
- 2 Providence area, RI (inside I-295, East Providence and Woonsocket)
- 3 Boston area, MA (within Route 128)
- 4 Seattle/Tacoma area, WA (King County)
- 5 San Francisco Bay Area, CA (San Francisco and Alameda Counties)
- 6 Los Angeles County, CA
- 7 San Diego area, CA
- 8 Santa Cruz area, CA
- 9 Salinas, CA
- 10 Bakersfield area, CA
- 11 San Bernardino area, CA
- 12 Humboldt County, CA
- 13 Other, please specify:

Definition: For the rest of this survey we will refer to artists who teach or do community work or outreach as "teaching artists."

Q4 Does [Q1] employ teaching artists

- 1 Yes
- 2 No

Q5 What kind of organization is [Q1]

- 1 K-12 public school (elementary, middle, or high school)
- 2 K-12 private or parochial school (elementary, middle, or high school)
- 3 Public agency
- 4 Non-profit arts or cultural organization
- 5 Another kind of nonprofit
- 6 For profit business
- 7 College, conservatory, or university program in the community

Q5SC Do you employ...

- Yes No

Q5AT full-time art teachers who are part of regular school staff or faculty?

Q5TA artists who are NOT members of the regular school staff or faculty?

Q5GR Which grades are included at this school?

- 1 Pre-K
- 2 K
- 3 1
- 4 2
- 5 3
- 6 4
- 7 5
- 8 6
- 9 7
- 10 8
- 11 9
- 12 10
- 13 11
- 14 12

Q5HRS Are your programs during school hours or after school?

- 1 During school
- 2 After school
- 3 Both

Q5PA What type of public agency is [Q1]

- 1 State, county or local arts agency
- 2 Parks or recreation agency
- 3 Housing agency
- 4 Health care agency
- 5 Corrections or law enforcement
- 6 Other

Q5NP What type of nonprofit is [Q1]

- 1 Museum
- 2 Theater
- 3 Music
- 4 Dance
- 5 Visual arts
- 6 Media arts
- 7 Community arts school or center
- 8 Arts education in K-12 schools
- 9 Other

Q5ONP What type of nonprofit is [Q1]

- 1 Social service
- 2 Health
- 3 Youth
- 4 Religious
- 5 Other

Q6 What types of arts education or community programs does your organization provide?
(Check all that apply)

- 1 Music
- 2 Dance
- 3 Theater
- 4 Media arts (film, video, interactive media)
- 5 Visual arts (drawing, painting, sculpture, photography, etc.)
- 6 Creative writing / poetry
- 7 Other, please specify:

Q7 How long has the organization employed artists for arts education or community programs?

- 1 Less than 2 years
- 2 2 - 5 years
- 3 6 - 10 years
- 4 11 - 20 years
- 5 20 - 50 years
- 6 Over 50 years

Q8 How much has the scale of these programs changed over the last five years?

- 1 Increased significantly
- 2 Increased somewhat
- 3 Stayed the same
- 4 Decreased somewhat
- 5 Decreased significantly

Q9 Providing these programs is...

- 1 the primary goal of your organization.
- 2 a secondary goal of your organization.
- 3 a small or peripheral goal of your organization.

Q10 Does the organization have one or multiple arts education or community programs?

- 1 One
- 2 Multiple

Reminder: "Teaching artists" are the artists who work in those programs.

Q11 Are teaching artists at your organization managed by one or multiple persons?

- 1 One
- 2 Multiple

Q12 Are you responsible for directly managing teaching artists who work for your education or community programs?

- 1 Yes
- 2 No

Q13 Do you supervise other staff who manage teaching artists?

- 1 Yes
- 2 No

Q14 Are you involved in the hiring process for teaching artists?

- 1 Yes
- 2 No

Q10B How many arts education programs do you manage at [Q1]?

- 1 1
- 2 2
- 3 3
- 4 4
- 5 5 or more

Q10C Please provide the name(s) of the program(s) you manage there.

Q16 Is your arts education or community program management work full time?

- 1 Yes
- 2 No

Q17A Are you an artist yourself?

- 1 Yes
- 2 No

Q17B Were you a teaching artist yourself before becoming a manager?

- 1 Yes
- 2 No

Q17C Are you currently a teaching artist?

- 1 Yes
- 2 No

Q17D How many years of experience have you had as a teaching artist?

- 1 Less than a year
- 2 1 year
- 3 2 years
- 4 3 years
- 5 4 years
- 6 5 years
- 7 6 years
- 8 7 years
- 9 8 years
- 10 9 years
- 11 10 years
- 12 11 years
- 13 12 years
- 14 13 years
- 15 14 years

- 16 15 years
- 17 16 years
- 18 17 years
- 19 18 years
- 20 19 years
- 21 20 years or more

Q18A How important to your work managing the artists who work in your program(s) are the following?

Not at all	0	1	2	3	4	5	Most
Q18_1 Organize training or professional development for teaching artists							
Q18_2 Provide training, coaching or mentoring for teaching artists yourself							
Q18_3 Organize or provide professional development for classroom teachers or other non-artist/partners							
Q18_4 Organize or provide professional development for school arts specialists							
Q18_5 Evaluate your artists' teaching							
Q18_6 Manage partnership relationships							
Q18_7 Plan for the future development of your program(s)							
Q18_8 Raise funds for the program(s)							
Q18_9 Involve teaching artists in planning for the future of the program(s)							
Q18_10 Document teaching artists' and students' work							

Q18C Please add up to two additional very important responsibilities of your job:

Q19 About how many teaching artists worked for your program(s) over the last twelve months? (If none, please enter "0")

Full-time	Part-time
On staff	
Independent Contractors	

Q20 At what kind(s) of site(s) do the teaching artists you manage work?

- 1 At your own site
- 2 At another site

Q20B What types of other sites did you send teaching artists to in the last twelve months?

(Check all that apply)

- 1 K-12 public school (elementary, middle, or high school)
- 2 K-12 private or parochial school (elementary, middle, or high school)
- 3 Public agency
- 4 Non-profit arts or cultural organization
- 5 Another kind of nonprofit
- 6 For profit business
- 7 Other, please describe:

Q20A How many other sites total did you send teaching artists to in the last twelve months?

- 1 1
- 2 2
- 3 3
- 4 4
- 5 5
- 6 6
- 7 7
- 8 8
- 9 9
- 10 10
- 11 11
- 12 12
- 13 13
- 14 14
- 15 15 or more

Q20SC How many different schools do you send teaching artists to?

- 1 1
- 2 2
- 3 3
- 4 4
- 5 5
- 6 6
- 7 7
- 8 8
- 9 9

10	10
11	11
12	12
13	13
14	14
15	15 or more

Q20AT How many of the schools where your teaching artists work employ full- or part-time teachers in any art form?

1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15 or more

Q20GR Which grades do your teaching artists work with most regularly at the school(s) where they are sent? (Check all that apply)

1	Pre-K
2	K
3	1
4	2
5	3
6	4
7	5
8	6
9	7
10	8
11	9
12	10
13	11
14	12

Q20HRS Is their work during school hours or after school?

- 1 During school
- 2 After school
- 3 Both

Q20PA What type of public agencies do you send teaching artists to? (Check all that apply)

- 1 State, county or local arts agency
- 2 Parks or recreation agency
- 3 Housing agency
- 4 Health care agency
- 5 Corrections or law enforcement
- 6 Other

Q20NP What type of nonprofit(s) do you send teaching artists to? (Check all that apply)

- 1 Museum
- 2 Theater
- 3 Music
- 4 Dance
- 5 Visual arts
- 6 Media arts
- 7 Community arts school or center
- 8 Arts education in K-12 schools
- 9 Other

Q20ONP What other type(s) of nonprofit(s) do you send teaching artists to? (Check all that apply)

- 1 Social service
- 2 Health
- 3 Youth
- 4 Religious
- 5 Other

Q21R How important are the following methods in recruiting artists to work for your program(s)?

Not at all	0	1	2	3	4	5	Most
Q21R_a							Word of mouth
Q21R_b							Employment offices of colleges or conservatories
Q21R_c							Internet postings
Q21R_d							State and/or local arts agency rosters
Q21R_e							Advertising

Q21H When you hire teaching artists, do you consider the following to be required, desirable, or unimportant?

	Required	Desirable	Unimportant
Q21H_a	Experience as a professional artist		
Q21H_b	Experience as a teaching artist		
Q21H_c	Experience as a teacher		
Q21H_d	A degree in education		
Q21H_e	A degree in the arts		
Q21H_f	A certification or endorsement as a teacher		

Q22 Thinking about the kinds of experiences you want your students or program participants to have, how important are each of the following?

	Not at all						Most
	0	1	2	3	4	5	
Q22_1	Learn some fundamentals and basic skills of the art form						
Q22_2	Learn intermediate or advanced skills and dimensions of the art form						
Q22_3	Develop deeper appreciation for the art form						
Q22_4	Develop enthusiasm for working in the art form						
Q22_5	Creative collaboration with other students						
Q22_6	Creation of original work						
Q22_7	A final performance or exhibition of work						
Q22_8	Creation of artwork that contributes to a community						

Q22A From your perspective, are there other experiences it is very important your students have with your teaching artists? Name up to two.

Q23T With respect the responsibilities of your teaching artists, how important are the following tasks?

(only for those who answer that their artists work in schools in Q20:)

	Not at all						Most				
	0	1	2	3	4	5					
1 Perform or demonstrate their art for students											
2 Teach students to use the art form											
3 Teach state or local arts standards											
4 Partner with a classroom teacher											
5 Develop original curriculum											
6 Integrate arts instruction with other subjects											
7 Provide professional development for teachers											

Q23G How important are the following to your program(s)?

(also for artists who work at a school site)

	Not at all	0	1	2	3	4	5		Most
1 Engage hard-to-reach students									
3 Provide positive role models									
4 Assess or document student learning and progress									
6 Get students making original work									
7 Final performance or exhibit of student work									

Q24A Think about artists you manage who were hired WITHOUT PRIOR EXPERIENCE teaching or working in community programs. How often do they LACK the skills they need to do their jobs well when they start?

1	Often
2	Sometimes
3	Rarely
4	Never
5	We only hire artists with experience teaching or working in community programs

Q24B Now, think about artists you manage who were hired WITH PRIOR EXPERIENCE teaching or working in community programs. How often do they LACK the skills they need to do their jobs well when they start?

- 1 Often
- 2 Sometimes
- 3 Rarely
- 4 Never

Q24C As your teaching artists have become more experienced, how much have they contributed to the improvement and development of your program(s)?

- 1 Very much
- 2 Somewhat
- 3 Not much
- 4 Not at all

Q25 In an average year what proportion of your teaching artists need to be replaced by new teaching artists?

- 1 0 - 20%
- 2 20 - 40%
- 3 40 - 60%
- 4 60 - 80%
- 5 80 - 100%

Q26 Please indicate the level of difficulty for you to recruit new teaching artists for your program(s)

- 1 Not difficult
- 2 Somewhat difficult
- 3 Very difficult

Q27 How long do your teaching artists generally stay with your program(s)?

- 1 Less than one year
- 2 1- 5 years
- 3 6- 10 years
- 4 Longer than 10 years

Q28 Please indicate how frequently you stop employing individual teaching artists for the following reasons:

	Often	Sometimes	Rarely	Never
Q28_1 They leave voluntarily				
Q28_2 Lack of funds				
Q28_3 Disputes about program values, managers, or partners				
Q28_4 Unsatisfactory performance				
Q28_5 End of one-time / temporary assignment				

Now we'd like to know more about the teaching artist positions that you manage.

Q29 How many of your teaching artists receive the following benefits as part of their work in your program(s)?

	All	Some	None
Q29A Health insurance benefits			
Q29B Retirement benefits			

Q30 How often are the following kinds of benefits available to your teaching artists?

	Always	Sometimes	Rarely	Never
Q30A Exhibit opportunities				
Q30B Space for private use				
Q30C Supplies for private use				

Q30 How often do you provide the following kinds of training to your teaching artists?

	Always	Sometimes	Rarely	Never
Q30D Training when they are first hired				
Q30E Ongoing training or professional development				

Q30F What types of training or professional development do you provide to your teaching artists (Check up to three that you provide most often.

- 1 Workshops led by our staff or our own veteran artists
- 2 Workshops led by other experienced teaching artists
- 3 Programs provided by higher education
- 4 Programs provided by other arts or arts education organizations.
- 5 Mentoring by experienced teaching artists or staff
- 6 Other

Q31 How are your teaching artists paid? (Select all that apply)

- 1 By the hour
- 2 By the day
- 3 By the half-day
- 4 By the week
- 5 By the assignment
- 6 On salary
- 7 None of these

Q32 Are your teaching artists paid for time spent planning or preparing to teach?

- 1 Yes
- 2 No

Q33 Are they paid for time spent in training or professional development?

- 1 Yes
- 2 No

Q34 How much do you pay entry-level teaching artists per hour? Please convert your pay arrangements to an approximate hourly rate if they are not paid by the hour.

\$

*Please enter in dollars and cents, without commas (example: 10.50)

Q35 Do you provide pay raises to teaching artists as they become more experienced?

- 1 Yes
- 2 Sometimes
- 3 No

Q36 What is the highest rate you pay your teaching artists per hour? Please convert pay arrangements to an approximate hourly rate if they are not paid by the hour.

\$

*Please enter in dollars and cents, without commas (example: 10.50)

Q37 How often do teaching artists in your organization or program(s) advance to higher level positions in the organization?

- 1 Often
- 2 Sometimes
- 3 Rarely
- 4 Never

Finally, we have some questions about you in order to help us analyze the data.

Q38 What year were you born?

Q39 Are you...

- 1 Male
- 2 Female

Q40 What is your ethnicity? Do you consider yourself... (Check all that apply)

- 1 White or Caucasian
- 2 Black or African American
- 3 Hispanic White
- 4 Hispanic Non-White
- 5 Asian
- 6 Native American or Pacific Islander
- 7 Other, please specify:

Q44 What is the highest level of formal education you completed?

- 1 Some high school
- 2 High school diploma or GED
- 3 Some college courses no degree
- 4 2 year Associate's Degree (AA or AS)
- 5 Bachelor's Degree (BA or BS)
- 6 Masters or other advanced degree

Q44A Is your highest degree in...

- 1 Fine arts or a specific art form
- 2 Education or teaching
- 3 Another field

Q45 Do you have certification to teach in public school in your state?

- 1 YES at the high school level only
- 2 YES at the elementary or middle school level only
- 3 YES at both the high school and elementary or middle school levels
- 4 NO, none of the above

Q46 Is there anything else you would like to tell us about your perspectives on teaching artists or managing your program?

CD Thank you for completing this survey! As an expression of appreciation we would like to send you an exclusive CD of two utterly remarkable stories about teaching artists from Ira Glass' radio program, This American Life. If you would like to receive the disc, please enter your name and mailing address below and allow 8 - 12 weeks for delivery. We will not use this address for any purpose other than sending you this thank you gift. Your contact information will NOT be attached to your survey responses.

Email Would you like to hear about the results of this survey and the Teaching Artist Research Project of which it is a part?

Invite We would like to invite others who manage teaching artists to take this survey. Would you please provide contact information for them?

Thanks Thank you again! We greatly appreciate your taking time to help make our research a success!

Appendix IV: Key informant interview guides

Artists

1. What is the path that led you to your work as a teaching artist?
2. Talk about the content of what you teach, the structure of the programs, and the students you work with. What do you hope they learn as a result of their time with you?
3. Why do you teach?
4. Describe the approach or pedagogical strategy that you bring to teaching. What makes the approach effective? (The answers to this question may be quite different for TAs who work in schools – where attendance is mandatory and where the arts must be “fit” to school culture – and those who work outside schools – where attendance is more often voluntary and where the structure of program and instruction is likely to have more flexibility. In both cases we’re interested in how they describe the *way* they teach, how they adapt to the places they teach, and about their take on the students they teach. In the case of school work, we’re also interested in whether and how they “integrate” arts instruction with content in other subjects, and in their sense of how their work fits or aligns with school culture, including “standards”, sequence, teachers, students, and whatever else comes to their minds.)
5. How do you know you are succeeding? (We’re interested in understanding how TAs evaluate their students’ work and progress, and whether they think their standards are the same as those of the institutions in which they work.)
6. Financial resources are a perpetual challenge in arts education. Beyond money, though, what are the biggest obstacles to succeeding? For artists who work in schools, time is likely to be a challenge. Ask them what they consider to be the minimum and optimal time for an effective residency.
7. What could be done to overcome or reduce the obstacles? Name one or two really good ideas – the things you’d like to see happen most.
8. How did you learn to be a TA? What kind of training and professional development have you had, and how would you evaluate it?
9. What is unique about teaching artists – in schools or in other sites? What do they have to offer that is absent in schools (even those with specialists) in other community institutions (hospitals, prisons, churches, etc.), or arts organizations? How do they “add value” to the institutions where they work?
10. What needs to be done to expand access and deepen the quality of arts education? What can teaching artists contribute to efforts to do that?
11. Do you see a relationship between your work as a teacher and your work as an artist? How do they complement or conflict with each other?

12. We've been accumulating ideas of whom to interview for this study for some time, but we're still open to identifying people we may not be aware of. Is there anyone you'd like to recommend that we include in the interviews?

School Personnel

1. How/when/why did you first start working with teaching artists in your school/classroom/art room/music room, and how has the work developed over time? How has it added to your skills as an educator?
 2. What do students learn in the programs you do with teaching artists? How do artists add value to your work as an educator and to your school? Why does the *school* embrace arts education? (Do they think it helps student performance in other subjects? Behavior? Engagement or motivation? Attendance? We want to probe here to reveal more about what we might call a 'hidden curriculum' in arts education. Or are they primarily interested in student learning in the arts?)
 3. Are there benefits to teachers or to arts specialists when artists work in your school? (What are they? How are they developed? How much "dose" is required to get the benefits? How do they change the school culture?)
 4. Does the approach to teaching and learning in the arts programs differ in significant ways from the approach in other subjects? How? Is there something about this approach that is particularly useful or powerful? If there is, can it be adapted and used more broadly? (We're interested here in both content and in methods. Do artists teach in as a partner to classroom teachers? Do they teach on their own? Are the arts programs more skills-based, more project-based, more and hands-on? Do they bring in more/less content from outside the school? Are the arts "integrated" with other curricula? Are they taught more/less sequentially? What role do the "standards" have in curriculum and instruction? We want to learn if the experience of teaching and learning the arts is *qualitatively* different from teaching and learning generally in the school. And we want to get a sense of whether *teachers and principals* believe that those differences help to improve the school.)
 5. Do artists bring something of value to your school that would not be likely to be present if they were not part of your community? What is it? How is it different from what classroom teachers and arts specialists bring?
-
1. 5. How do you know when your arts education programs succeed? How do you evaluate or assess the programs? Do you evaluate the artists? Do you assess or evaluate student learning?
 6. Financial resources are a perpetual challenge in arts education. Beyond money, though, what are the biggest obstacles to success in these programs? (One obstacle likely to be noted is *time*. Ask what they consider to be the minimum time for an effective residency, and the optimal time.)
 7. What could be done to overcome or reduce the obstacles? Name one or two really good ideas – the things you'd like to see happen most in your school or in the school system. (Try to tie the response to this question back to their earlier comments about their goals. Ask them about training if it doesn't come up – how badly is it needed in the field? Have they benefited from good training? What was it all about?)
 8. What needs to be done to expand access and deepen the quality of arts education in your school? In the school system? Do you think teaching artists can contribute to these efforts?

9. Do you think there are current opportunities to convince policymakers to provide more support for arts education? What kinds of stories or arguments might be effective?
10. We've been accumulating ideas of whom to interview for this study for some time, but we're still open to identifying people we may not be aware of. Is there anyone you'd like to recommend that we include in the interviews?

School System Personnel

1. What is your background in arts education? What is your role in the school system?
2. Aside from the work of arts specialists, talk about what you think of as the best arts education programs in your school system. What makes them best, and how do students benefit from them? Does the approach to teaching and learning in the arts programs differ in significant ways from the approach in other subjects? How? Is there something about this approach that is particularly powerful, useful or powerful? If there is, how can it be adapted and used more broadly? (We're interested here in both content and in methods. Do artists teach in as a partner to classroom teachers? Do they teach on their own? Are the arts programs more skills-based, more project-based, more and hands-on? Do they bring in more/less content from outside the school? Are the arts "integrated" with other curricula? Are they taught more/less sequentially? What role do the "standards" have in the best programs? What do teachers have to gain by working with artists in classrooms? We want to learn if the experience of teaching and learning the arts is *qualitatively* different from teaching and learning generally in the school. And we want to get a sense of whether *teachers and principals* believe that those differences help to improve the school.) What are the limits of these programs? How much instructional time do you think they need at a minimum to have positive effects?
3. What kind of evidence of their effectiveness matters to you? To district leaders? Does the district leadership know of these programs and understand their value?
4. Does the system have a formal or an informal policy with regard to these programs? How would you describe it? How could it be improved?
5. As far as we can tell, those programs complement instruction provided by specialists in schools, but we have not seen evidence that schools have developed clear complementary roles for specialists and for programs that bring in artists. Do artists bring something to schools that specialists do not? Do you think it is possible for schools to have reasonably comprehensive arts education programs by engaging both specialists and teaching artists? Can you speculate about how their respective roles might be described?
6. What are the main obstacles to expanding and enriching arts education in your schools? What do you think can be done to overcome them? Can you suggest one or two really good ideas? (The literature indicates that time and budget constraints are the biggest obstacles, but we'd like to know why they think policymakers do not allocate time and budget to the arts. What lies *below* the obvious obstacles? Among the obstacles you may hear about is *time*. Ask what they consider to be the minimum time required for an effective residency, and the optimal time.)
7. What are your thoughts about the potential of "arts integration" as a strategy for improving learning in general and for increasing arts education in your schools?

8. Do you think there are current opportunities to convince policymakers to provide more support for arts education? What kinds of stories or arguments might be effective?
9. We've been accumulating ideas of whom to interview for this study for some time, but we're still open to identifying people we may not be aware of. Is there anyone you'd like to recommend that we include in the interviews?

Program Managers

1. What led you to the position that you have now? Are you an artist, a teaching artist? What's your educational background?
2. Talk about the program(s) that you manage. We're interested in how they fit into the larger purposes of the organization you are part of, how they are structured and supported, and your relationship to your students. (If the org is not exclusively about arts ed, ask *why it has educational programs?*) What are their educational purposes and goals? (Do they go beyond teaching the craft skills of the art form(s)? Do they have a "hidden curriculum" of some kind?) Do you think the content, the structure and the goals of the program and the organization are well aligned?
3. Does your program have a particular pedagogical approach or strategy that it brings to instruction? (The answers to this question will almost certainly be linked to #2, are likely to be very diverse, and are likely to differ by the location of the work [what we call LOW]. But we want you to dig hard on this question to try to find common themes across programs, so this question is likely to engage you differently as you speak to more people.)
4. What qualities and skills do TAs need most to succeed? How do they develop them? Do you have problems with turnover and training?
5. How do you know when your programs are succeeding? What are the indicators you look at to tell you that students are learning? That your artists are good teachers? That your partnerships are effective? (Not all programs, of course, involve partnerships, so ask as appropriate.)
6. Financial resources are a perpetual challenge in arts education. Beyond money, what are the biggest obstacles to success for your program(s)? (If they work in schools, ask them about time – how much time does it take for a teaching artist to do effective work in a classroom? With a teacher?)
7. What can be done to overcome those obstacles? Name one or two really good ideas – things you'd like to see happen most. (Ask about training of artists if it doesn't come up – how badly needed is it, and how should it be best provided?)
8. Do you think that teaching artists add something unique to the schools or other sites in which your program(s) work? Try defining it. (If they run school programs, ask what teaching artists have to offer that is not available from classroom teachers or arts specialists. What do teachers and specialists gain from having artists in their midst, and how do they get it? These are particularly important questions, as we hope to be able to make a case for TAs in schools that is non-competitive with a case for specialists.)
9. What needs to be done to expand access and deepen the quality of arts education? Are there initiatives that are taking on those tasks? How are they doing? Are you involved? Are you involved with any formal or informal networks of arts educators that you find helpful in some ways? (We're hoping to get a sense of whether the arts education community is coherent and

collaborative, if it is capable of joint action and advocacy.) Do you think that certification for teaching artists might have some value? Why/not?

10. We've been accumulating ideas of whom to interview for this study for some time, but we're still open to identifying people we may not be aware of. Is there anyone you'd like to recommend we include?

Funders

Private and public sector arts agencies have been vital to establishing the presence of artists in schools (we do not know of funders supporting the cost of specialist-based school arts education), and their support is critical to a wide range of community arts education outside schools. Funder interviews will explore the nature of their commitments to arts education. Are funders “activists”, trying to make change, or are they just trying to sustain some good programs? How interested and supportive of arts education associated with social change or school change? Or are they more inclined to support arts education focused more exclusively on the skills and elements of the art forms? Are they interested in advancing arts education by pressing education agencies and/or in supporting the initiatives of those agencies?

1. What is your personal background in the arts and/or in education? And what is story of your organization's support for arts education? (Be sure you learn about the kind of work they support, the level and longevity of their commitments to their grantees and overall, the reasons they support arts ed, and whether they have a more general commitment to education as well. If they do, we're interested in the relationship of the two – ed and arts ed.)
2. What goals have shaped your arts ed grantmaking? (Do they seem interested only in sustaining some programs they feel are of particular value, or do they have strategic interest in broader goals in education, the arts, or community life that the arts can advance?) What qualities are most important to you when you select grantees? In addition to program grants, what other strategies do you support to support arts ed? (Do they support research, policy, or advocacy, as well as programs? Are they engaged in civic activity to advance arts ed?)
3. Describe the work of some of your very best grantees.
4. Are you interested in any particular approaches or pedagogical strategies in arts education? What are your thoughts about “arts integration”? What are your thoughts about place of the “standards” in arts education? About assessment?
5. Do you have particular concerns about the artists who provide instruction for your grantees' programs?
6. Are you involved with local efforts to advance arts education? What do they focus on, and what's their status?
7. What are the greatest needs in arts education in your community?
8. We've been accumulating ideas of whom to interview for this study for some time, but we're still open to identifying people we may not be aware of. Is there anyone you'd like to recommend that we include in the interviews?

Appendix V: Main employers of last three years by study site

Bakersfield

- Arts Council of Kern
- Boogie Blues Connection
- Fresno City College
- Kern High School District

Boston Area

- Acton-Boxborough Regional High School
- Actors Shakespeare Project
- AFH
- Arlington Center for the Arts
- Art Institute of Boston
- Artists for Humanity
- Asian University for Women
- ASPIRE
- Assumption College
- Ballreich's Potato Chips
- Bash the Trash
- Boston Architectural College
- Boston Ballet
- Boston Center for Psychiatric Rehabilitation
- Boston Conservatory of Music, Dance & Theater
- Boston Museum of Fine Arts
- Boston Public Quartet
- Boston Public Schools
- Boston University
- Braintree High School
- Brandeis University
- British Columbia Dance On Tour Program
- Brookline Music School
- Brookline Public Schools
- BYSO and SMF @ SSC
- Cambridge Montessori School
- Cambridge Ringe and Latin High School
- Cambridge School of Weston
- Cantata Singers
- Capitol Hill Arts Workshop
- Carroll School
- Chicago Human Rhythm Project
- Citi Performing Arts Center
- College of the Holy Cross
- Commonwealth Ballet Company
- Community Art Center
- Community Music Center of Boston
- Cornish College for the Arts
- Corwin Russell School
- DeCordova Museum School
- Dedham Country Day School
- East Bridgewater High School
- Eastern Tennessee State University
- Elementary School
- Framingham State College
- Gate of Heaven School
- Grub Street
- Hawthorne Youth and Community Center
- Huntington Theater Co.
- Hyde Square Task Force
- Ipswich High School
- Landmark High School
- Long Wharf Theatre
- LynnArt, Inc.
- MacDowell Colony
- Massachusetts College of Art and Design
- Massachusetts Cultural Council
- Massachusetts Institute of Technology
- Medicine Wheel
- Milton Academy Saturday School
- Missing Links, Inc
- Museum of Fine Arts
- Musical Arts Academy
- Blumenthal Performing Arts Center Education Institute
- Neighborhood Schools and Meridian Academy
- New England Conservatory Preparatory School
- New England Institute of Art
- New England School Of Art & Design
- Newton South High School
- North Shore Community College
- Northeastern University Multimedia Dept.
- Art To Mend the World
- Pasadena Conservatory of Music
- Peabody Essex Museum
- Peanut Butter and Jelly Dance Company
- Philanthropic Initiative
- Playhouse Education
- Push Cart Art
- Raw Art Works
- Read Boston
- Riverside Theatre Works
- Furniture Institute of New England
- South Shore Conservatory

- Steps to Success
- Suffolk University
- School of the Art Institute of Chicago
- Teachers as Scholars (TAS)
- Temple Isaiah
- Arsenal Center for the Arts, Watertown, MA
- Art Gallery at Bunker Hill Community College
- Boston University Prison Program
- Boston Children's Hospital
- The Danforth Museum School of Art
- Gardner Museum
- Iron Guild
- The School of the Museum of Fine Art
- The Theater Offensive
- Triveni School of Dance
- Troubadour, Inc.
- Lesley University
- Underground Railway Theater
- Unlocking the Light / Massachusetts Dept. of Youth Services
- Walnut Street Center
- West End House Boys and Girls Club
- West Roxbury Community Center
- Wheelock College
- Wicked Cool For Kids
- Winchester Community Music School
- Worcester School System
- Young Audiences
- Zumix

Chicago

- Merit School of Music
- Jewish Day School
- Accessible Contemporary Music
- Act One Studios
- Action for Childrem
- Adventure Stage Chicago
- After School Matters
- TimeLine Theatre
- Chicago Opera Theater
- Alliance Theatre, Atlanta, GA
- Alternative School Network
- AMEBA Acrobatic & Aerial Dance
- America Scores
- American Theatre Company
- Art learning Expo
- Art Resources in Teaching
- Arts Connect
- Arts Corps, North Lawndale College Prep
- Gallery 37
- Association House of Chicago
- Athletico/Joffrey Ballet

- Austin Town Hall, Chicago Park District
- Ballet Chicago
- Barrel of Monkeys
- BCSD 301
- Bead & Button Show
- Beserra Dance Theater
- Better Boys Foundation
- Better Existence with HIV
- Betty Shabazz International Charter School
- Beverly Art Center
- Beyondmedia Education
- Boulder Montessori School
- Boys & Girls Clubs Of Chicago
- Boys & Girls Club of Northwest Indiana
- CAPE, Chicago Arts Partnership in Education
- CCAP Project AIM
- Center for Community Arts Partnerships (Columbia College Chicago)
- Center on Halsted, Jane Addams Hull House
- Changing Worlds
- Chicago Public Schools
- Chiaravalle Montessori School
- Chicago Art Department
- Chicago Ballet Arts
- Chicago Board of Ed
- Chicago Botanic Garden
- Chicago Danztheatre Ensemble
- Chicago Dramatists
- Chicago Hot Glass
- Chicago Moving Company
- Chicago Park District, Anixter
- Little City Foundation
- Still Point
- Chicago Public Art Group
- Chicago Public Schools
- Chicago Sinfonietta
- Chicago Symphony Orchestra
- Chicago Teachers Center
- Chicago West Community Music Center
- Chicago Youth Centers
- Children's Home and Aid
- Children's Theatre of Western Springs
- Cleveland Public Theatre
- Columbia College Chicago
- Community TV Network
- Concordia Place
- Dance 21
- Dance Arts Center, Franksville, WI
- Deeply Rooted Dance Theater
- Department of Cultural Affairs
- DePaul University
- DePaul University School of Music

- Diocese of Joliet
- District 205
- District 30 Maple Middle School
- Emerald City Theatre Company
- Evanston Art Center
- Facets Multimedia
- Ford Heights School District 169
- Free Spirit Media
- Free Write Jail Arts & Literacy Program
- FreeStreet Programs
- Gallery 37 Center for the Arts
- Genesis Opera
- Gilda's Club
- Global Girls
- Goodman Theatre
- Gymkhana Studios
- Poetry Center of Chicago
- Hebrew College
- Highland Park Hospital
- Hubbard Street Dance Chicago
- Hyde Park Art Center
- Hyde Park School of Dance
- Hyde Park Suzuki Institute
- Thresholds South
- Illinois Arts Council
- InCollaboration, Inc.
- International Music Foundation
- Institute for Positive Living OPEN BOOK Program
- iO Theater
- Irish American Heritage Center
- Irish Music School of Chicago
- Jazz Institute of Chicago
- Joffrey Ballet
- John Casablanca's
- John Hancock High School
- Jump Rhythm Jazz Project
- Latin School of Chicago and LEEP Forward
- Lifeline Theatre
- Lillstreet Art Center
- Lincoln Square Arts Center
- Lincolnshire Academy of Dance
- Little City Foundation
- Long Grove Montessori
- Lookingglass Theater Company
- MacAninch Center for the Performing Arts, College of DuPage
- Marsha's Music Together
- Marwen
- Mattie Rhodes Art Center
- Museum of Contemporary Art
- Mercy Home for Boys and Girls
- Merit School of Music
- Metropolis Performing Arts Centre
- Michael Chekhov Association
- Milwaukee Shakespeare
- Moraine Valley Community College
- MPAACT
- Multicultural Arts School
- Museum of Contemporary Photography
- Music Theatre Workshop
- Najwa Dance Corps
- National High School Institute at Northwestern University
- National Museum Of Mexican Art
- Natya Dance Theatre
- Neighborhood Writing Alliance
- New Trier High School
- Next Theatre
- North Central College
- Northern Illinois University Community School of the Arts
- Northwestern University
- Northwestern University Center for Talent Development
- Oak Park Art League
- Oakdale Dance Ministry
- Oakton Community College
- Old Town School of Folk Music
- Olive Harvey City College
- Open Studio Project
- Options-Continuing Adult Ed.-Chicago State University
- Palette and Chisel Academy of Fine Art, Chicago
- Park District of Oak Park
- Paul Green School of Rock
- Pegasus Players Global Voices
- Pegasus Players Theatre
- People's Music School
- Perceptual Motion, Inc.
- pH Productions
- Piven Theatre Workshop
- Project AIM, Center for Community Arts Partnerships
- Pros Arts Studio
- Queen of Angels Catholic School
- Raven Theatre Chicago
- Ravinia Festival
- Redmoon
- Roosevelt University
- School of the Art Institute of Chicago
- Serendipity Theatre Collective
- Shanti Foundation for Peace
- Sherwood Conservatory of Music
- Silk Road Theatre Project
- Snow City Arts

- Sones de Mexico Ensemble Chicago
- Sonoma State University
- Southwestern Community College
- St. John Cantius Church
- Steppenwolf Theatre Company
- Stevenson H.S. Odyssey Arts Program
- Still Point Theater Collective
- Stone Scholastic Academy
- Street Level
- Striding Lion InterArts Workshop
- Tears of Joy Theatre
- Terra Foundation For American Art
- The Actor's Gymnasium
- TimeLine Theatre
- The Illinois Institute of Art
- The Second City
- Shakespeare Project of Chicago
- University of Chicago Laboratory Schools
- The Viola Project
- Union Ridge School
- Universidad del Pacifico - Buenaventura, Colombia
- University of Illinois at Chicago
- Urban Gateways
- Victory Gardens Theater
- Whitney Young Magnet High School
- Wilbur Wright College
- Woodlands Academy
- World Salsa Congress, San Juan, PR
- Wright College
- Writer's Theatre
- Young Chicago Authors
- Youth Service Project
- Zephyr Dance

Humboldt County

- Arcata Arts Institute at Arcata High School
- College of the Redwoods
- Dell Arte International
- Eureka Adult School, The Ink People Center for the Arts
- Humboldt Arts Council , Manila recreation
- Humboldt Arts Council
- Humboldt County Juvenile Hall
- Humboldt State University
- Lark Camp
- Nevada Arts Council
- Osher Lifelong Learning Institute
- Portland Baroque Orchestra
- Redwood Community Action Agency
- The Ink People Center for the Arts

Los Angeles

- (Out)laws and Justice
- 24th Street Theatre
- A Creative Playhouse
- Academy of Creative Education
- Artist Community For Change
- Amazing Grace Conservatory
- American Film Institute
- American Martyrs School and Parish
- Amestoy and Cimarron Elementary
- Antaeus Theater Company
- Apperson Elementary, Bassett Street
- Armory Center for the Arts
- Art Center College of Design
- Art Institute of California Orange County
- Arts Branch, Los Angeles Unified School District
- Arts Council for Long Beach
- Arts for Learning
- ArtsBridge UCLA
- Bluepalm
- Boys & Girls Clubs of Long Beach
- Cal Arts
- Cal State Fullerton
- Cal State Bakersfield
- CalArts' Community Arts Partnership
- California Blacksmith Association
- California Dance Institute
- California Institute of the Arts
- California Junior Symphony
- California Lutheran University
- California State University, Los Angeles
- California Summer School for the Arts
- Calpoly Pomona, CA
- Center Theater Group
- Children's Art Institute
- Chouinard School of Art
- City Hearts: Kids Say Yes To the Arts
- City of Santa Monica
- City of Torrance Cultural Arts Center
- Cleveland Public Theatre
- Colburn School of Performing Arts
- Columbia College Hollywood
- Community Arts Partnership
- contra-tiempo
- Creative Identity
- Crossroads School
- CSU, Los Angeles
- CSULB
- DreamShapers
- East L.A. Classic Theatre Company
- East Los Angeles College
- EngAGE

- Fashion Institute of Design & Merchandising
- FIDM
- Fine Artists Factory
- Flights of Fantasy Media Co.
- Fringe Benefits
- Fullerton College
- Grandeza Mexicana
- Great Leap Inc.
- Growing Place, Crossroads School, Creative Movement Education & Research
- Hands Together Heart to Art
- Harmony Project
- HeArt Project
- Heritage College Ready Charter School
- Hollywood Entertainment Museum
- Hope Street Family Center
- Inner-City Arts
- Inside Out Community Arts
- International Theatre and Literacy Project
- L.A. Philharmonic
- L.A.'s Best After School Arts Program
- LA Opera
- LACMA
- Lalo Guerrero School of Music
- LAUSD
- Lawndale School District
- Long Bch Council on the Arts, Eye on Design, Long Bch California
- Long Beach School for Adults
- Los Angeles Braille Institute
- Los Angeles Choreographers & Dancers
- Los Angeles County High School for the Arts
- Los Angeles County Museum of Art
- Los Angeles Cultural Affairs Dept.
- Los Angeles Master Chorale
- Los Angeles Music Center
- Los Angeles Opera
- Los Angeles Philharmonic
- Los Angeles Trade Technical College
- McGroarty Arts Center
- Miami Dade County School
- MOCA Los Angeles
- Moorpark College
- Mountain View Los Altos Adult School - Young Parents Program
- Much Ado About Shakespeare
- Music Center of Los Angeles
- Musical Theatre Guild/ Music Center
- Musical Youth Artists Repertory Theatre
- Dream A World Education
- Performing Tree
- National Center for the Preservation of Democracy
- National High School Institute, Northwestern University
- Notre Dame Academy Elementary School in West Los Angeles, California
- Open Window Entertainment
- Otis College of Art and Design
- P.L.A.Y.
- P.S. Arts
- Palos Verdes Art Center
- Pasadena City College
- Pasadena Conservatory of Music
- Pasadena Playhouse
- Peace4Kids
- PFC at Carpenter Ave. Elementary
- Piece by Piece
- Pomona College
- Private Theatre/Film School.
- Rio Hondo College
- Ryman Arts at the University of Southern California
- San Gabriel Unified School District
- San Marino High School
- Santa Monica College
- Shakespeare At Play
- Shakespeare Festival/LA's Will Power to Youth Program
- Side Street Projects
- Skirball Cultural Center
- South Coast Repertory
- Southland Opera
- Star Education
- SUMMER NIGHT LIGHTS CITY LA CA
- Sunrise Assisted Senior Living
- American Film Institute
- California Dept. of Education
- The Growing Place, Santa Monica
- Orange County Center for the Performing Arts
- Palos Verdes Art Center
- The Unusual Suspects Theatre Company
- Theatre of Hearts
- Theatre of Hearts/ Youth First
- Trash for Teaching
- UCLA ArtsBridge
- UCLA Chicago Studies Dept.
- UCLA Lab School
- University of California, Irvine
- USC JazzReach
- Venice Arts
- Venice Community Housing
- Virginia Avenue Project
- Walnut Canyon Elementary School
- Walnut Valley Unified School District- Chaparral Middle School
- Westerly School of Long Beach

- Whittier Art Association
- Will Geer Theatricum Botanicum
- William S. Hart Union High School District
- Women's Project and Productions
- Woodbury University
- Young Audiences
- Young Musician's Foundation
- Youth First/Theater of Hearts
- Youth Mentoring Connection
- Youth Opportunities High School

Other

- Healthcare facility for the aged
- Afro-American Cultural Center Artists Roundtable Program
- Alfred University, New York College of Ceramics
- Allied Arts of Whatcom County
- Anderson Ranch Arts Center
- Bisbee Unified School District
- Classic Stage Company, NYC
- College of Marin
- Cultural Kaleidoscope
- El Verano School, Sonoma CA
- Epic Theatre Ensemble
- Evergreen Valley College
- Harrison School for the Arts
- High Mowing School Wilton, NH
- Illinois State University
- Imagine Bus Project
- Inlet Dance Theatre
- Irvine Valley College
- J. Sterling Morton High School
- Jacob's Pillow Curriculum in Motion Program
- Jewelry Ballet Studios - Osaka, Japan
- Local United Network to Combat Hunger
- Maui Arts & Cultural Center
- McCallum Theatre Institute
- Mendocino Art Center
- Middlebury Studio School
- Midland Festival Ballet
- Monterey Peninsula College
- Museum of Northwest Art
- New Jersey State Council on the Arts
- New York State Literary Center
- On The Move
- Pioneer Arts Center of Easthampton
- Playgroup Theatre
- Portland Public Schools
- PT Artscape
- Rio Linda Unified School District
- Rochester Institute of Technology
- Rocklin Unified School District

- Rural Arts Council
- Sacramento Metro Arts Commission
- Sacramento Opera
- San Luis Obispo Little Theatre
- Santa Barbara Charter School
- Schain Studios
- Pittsburgh Center for the Arts
- Sokolow Dance Foundation
- Sonoma Valley Museum of Art
- SPNN- Saint Paul Neighborhood Network
- State University of New York at Fredonia
- TEAK in NYC
- The Vanaver Caravan working with Beacon City School District
- United States Marine Corps, as an instructor at the School of Music
- Vichy Elementary School, St John's Catholic Napa
- VSA Arts of Indiana
- Wheaton College
- Wolf Trap Institute for Early Learning through the Arts
- Yates Arts Magnet School, Schenectady NY
- Yelm Community Schools, Yelm, WA
- Young Audiences

Providence Area

- Accademia DellArte in Arezzo, Italy
- AS220
- Brown university
- Central Falls Public Schools
- Community MusicWorks (CMW)
- Crossroads RI
- Gamm Theatre
- Hasbro Children's Hospital, Providence, RI
- Head Start
- Hugh Baines School in Cranston, RI
- Imago Art Gallery
- Kickemuit Middle School
- Living Literature
- Lockeland Writing and Literature Design Center- Nashville public school
- Mansfield High School
- Meadowcrest Early Childhood Development School
- Meadowlark Music Camp for Adults
- Meeting Street Center
- Moses Brown School
- New Urban Arts
- North American Family Institute
- Northeastern University
- Oakland Beach Elementary School
- Private Montessori School
- Providence City Arts For Youth
- Providence College

- Providence School Department
- Raku Rhody-o
- Rhode Island College
- Rhode Island Philharmonic Music School
- Rhode Island School of Design
- Rhode Island School of Design Museum
- Rhode Island Watercolor society
- RISD
- Cranston School Department
- RISD Project Open Door
- Roger Williams University
- School One
- Comprehensive Arts program of New Haven, CT
- Bird Rock Elementary
- Senior citizen centers
- South Bend Civic Theater
- Steelyard
- Summerkeys Maine
- The 52nd Street Project
- MET High School
- Music School of the RI Philharmonic
- The Rhode Island Foundation
- The Rhode Island Philharmonic Music School
- The Rhode Island School of Design
- Traveling Theatre
- Trinity Repertory Company
- University of Rhode Island
- VSA Arts
- West Warwick and Providence RI school departments

Salinas

- Alisal Center
- Arts Council for Monterey County
- Hartnell College
- Montessori Learning Center and Monterey High School
- National Steinbeck Center
- New Republic Elementary
- Santa Rita School District
- Samz School of Rock
- San Benito High School, Dance Arts

San Bernardino

- 29 Palms Creative Center & Gallery
- Chaffey School District
- Da Vinci School of Design

San Diego

- Art Institute of California - San Diego
- ArtReach
- Athenaeum
- Bird Rock Elementary

- California Center for the Arts, Escondido
- Canyon Crest Academy
- Center ARTES
- Christian Community Theater and Christian Youth Theater
- Chula Vista High School
- City of Carlsbad (CA) Cultural Arts Office
- CORONADO HIGH SCHOOL
- Del Mar Union School District
- Eveoke Dance Theatre
- Fullerton School District
- Grossmont School District
- USD Theatre Dept.
- J*Company Youth Theatre
- Kenneth A. Picerne Foundation
- La Jolla Playhouse
- Lamb's Players Theatre
- Local Tea Shop
- Magdalena Ecke YMCA
- Mo'olelo Performing Arts Company
- Monart School of the Arts
- Old Globe Theatre
- Omega Institute
- Palomar college
- Philadelphia Mural Arts Program
- Pure Fitness
- S U A V E
- San Diego City Libraries
- San Diego Guild of Puppetry
- San Diego Junior Theatre
- San Diego Mesa College
- San Diego Unified School District
- San Diego Watercolor Society
- Shakespeare Society, English Speaking Union
- Southwestern College, Chula Vista, CA
- T.E.R.I. Inc.
- The Museum Charter School and the San Diego Museum of Art
- The New Children's Museum
- The Old Globe Theatre
- The Rare Hare Studio
- The Winston School, Del Mar
- Training Education Research & Institute (TERI)
- transcenDANCE Youth Arts Project
- Venice Arts
- UCSD Dept. of Theatre and Dance
- San Diego Unified School District
- Visual and Performing Arts Department
- Young Audiences
- Zamorano Fine Arts Academy

San Francisco Bay Area

- A Home Within

- Academy of Art University in San Francisco
- ACOE
- After School Enrichment Program McKinley Elementary School
- Alameda County Juvenile Facility
- Alameda County Office of Education
- Albany Adult Education Albany Unified School District Albany, California
- ALICE - Arts and literacy program, Oakland
- All About Theatre - Santa Cruz, CA
- Art With Elders
- Art Yowza
- Arts Council of Silicon Valley
- ASES, Daly City
- Asian Art Museum
- Asian Women's Shelter
- ASUC Art Studio, UC Berkeley
- AXIS dance Company
- Beacon Day School
- Bentley School
- Berkeley City College
- Berkeley Playhouse
- Black Pine Circle School
- Boys & Girls Clubs of San Francisco
- Brandeis Hillel Day School
- Brandeis University
- Branson School
- CA Poets in the Schools
- California College of the Arts
- Berkeley Rep School of Theatre
- California Shakespeare Company
- Canada College and San Francisco State University
- Castro Valley Arts Foundation
- CCAC Visual Teaching Strategies
- Children's Art Center
- Children's Day School
- City College of San Francisco
- City College of San Francisco, Laurel School, Richmond District After S
- College of Marin
- Columbia College Jazz Festival
- Contra Costa College
- Convent of the Sacred Heart High School San Francisco
- Creative Education Institute
- Crystal Springs Uplands School Summer Program
- CSU East Bay Theatre Arts Department
- Curriculum Development and Implementation Hostelling International
- de Young Museum
- Dixie District
- DramaMama Productions
- Eldergivers Art With Elders Program
- Emeryville Junior High.
- Emese: Messengers of the African Diaspora
- Eth-Noh-Tec
- Folk Arts Center of New England
- Hayward Unified School District
- Jamestown Community Center
- Jewish Community Center of San Francisco
- Jewish Community High School of the Bay & California Shakespeare Theater
- John Muir School
- UCSC
- Kala Art Institute
- Kearny Street Workshop
- Kidsmart New Orleans
- Kulintang Arts (Kularts)
- La Honda-Pescadero Unified School District
- Lakeshore Elementary School
- Le Conte Elementary School,
- Leap Imagination in Learning
- Lick-Wilmerding High School
- Middlebury College, Dept. of Theatre and Dance
- Mills College
- MOCHA (Museum of Children's Art)
- Modesto Junior College
- Montana Branch of American String Teachers Assoc.
- Mt Diablo Unified School District
- Museum of Children's Art (MOCHA)
- Museum of Craft and Folk Art
- Music for Young Children
- Music in Schools Today
- National Institute of Art and Disabilities
- New Conservatory Theatre Center
- North Shoreview Montessori
- Notre Dame de Namur University
- Novato Charter School
- Oakland Parks and Recreation
- Oakland Unified School District
- Oakland Youth Choir
- On the Move
- Opera Piccola
- Pacific Art League, Palo Alto, CA
- Pacifica School District
- Palo Alto Chamber Orchestra
- Peralta Parent Teacher Group
- Performing Arts Workshop
- Philharmonia Baroque Orchestra Education Program
- Crowden School
- Piedmont Adult School
- Poets in the Schools
- Potsdam Fabric

- Preschool of Mills College Children's School, Oakland, CA
- Prescott Circus Theater, Oakland, CA
- Private Art Studio
- Providence House
- PTA
- Public Art Academy
- Rhythmix Cultural Works
- Rio Linda USD / Sacramento Metropolitan Arts Commission
- Roulette Concert Space, New York
- San Benito County, Bitterwater Tully School
- San Francisco Art Institute
- San Francisco Arts Education Project
- San Francisco Ballet Outreach Program
- San Francisco Center for the Book
- San Francisco Community Music Center
- San Francisco Girls Chorus
- San Francisco Opera
- San Francisco Shakespeare Festival
- San Francisco State University
- San Francisco Symphony
- San Francisco Unified School District - Court Schools
- San Francisco Unified School District Mission High
- San Francisco Shakespeare Festival
- San Jose Adult Education
- San Jose State University
- San Lorenzo Unified School District Music Department
- San Marin High School, Novato, CA
- Santa Barbara County Schools
- Santa Rosa Junior College
- School of Art of Perquin, El Salvador
- WholeSpeak
- Dominican University of CA
- SF Camerawork
- Solano Community College
- Sonoma Valley Museum of Art
- Southern Exposure
- Spirit Fire Festival (New York)
- St. Joseph School
- St. Paul's Towers
- Stagebridge
- Stepping Stones Creative Growth Center
- Streetside Stories
- Sunset Neighborhood Beacon Center
- Temple Sinai Religious School
- The Arc of San Francisco
- Clown Conservatory at San Francisco Circus Center
- Crowden School, Berkeley, CA
- The Next Stage Training Programs (TNS)
- The Phillips Collection, Washington DC
- PTA of Grattan Elementary School
- Theatre Bay Area
- Trash Mash-Up
- Tri-Valley Young performers
- UC Berkeley
- Asian Art Museum of SF
- UC Berkeley Department of Theater Dance and Performance Studies
- UC Santa Cruz
- Walnut Creek School District/ Art Reach
- Warren Wilson MFA for Writers and Cal Institute of Integral Studies
- West Contra Costa Unified School District
- Wolfe Center, Napa CA
- Writers Corps
- Young Audiences of Northern California
- Young Imaginations, San Rafael, CA
- Youth Speaks
- Zeum
- Santa Cruz
- Alliance for Conflict Transformation - Cambodia
- Cabrillo College
- California Department of Corrections/Arts in Corrections
- City Parks & Rec Department
- University of Arts in Pakistan
- Cultural Council of Santa Cruz County
- Kuumbwa Jazz
- Monterey Peninsula College
- Oakwood School, North Hollywood
- Orchard School
- Pajaro Valley School District
- Santa Cruz Adult Ed
- Santa Cruz Chamber Players
- Santa Cruz County Symphony
- Soquel Creek Water District
- SPECTRA
- Spring Hill School in Santa Cruz
- Watsonville/Aptos Adult Education
- Seattle/Tacoma
- Americorps
- Anderson Ranch Arts Center
- ARIA, a nonprofit cultural and education association in St Louis
- Arts Corps
- Arts Impact
- Arts in Nature Consortium
- Arts Umbrella, Bothell, WA
- Barbara Dunshee Ceramics.
- Boeing
- Book-It Repertory Theatre
- Bridges to Understanding

- Brunella Petrini, Milano Italy
- Chinese University of Hong Kong
- Cornish College of the Arts
- Chiloquin Visions in Progress
- Coyote Central
- Creative Dance Center / Kaleidoscope Dance Company
- Denney Juvenile Justice Center
- Edmonds Community College
- Edmonds United Methodist Church
- Emotion Literacy Advocates
- Enso Center, Redmond, Washington
- Experience Music Project
- Fishtrap, Inc.
- Franklin Furnace
- Franklin High School Alumni Association
- From Within Academy
- Gage Academy of Art
- Museum of Glass, Tacoma
- Grant School for the Expressive Arts
- Green River Community College and Lake Washington Technical College
- Haller Lake Arts Council and Northgate Elementary School PTA
- Washington Middle School, Yakima WA
- Intiman Theatre
- Islandwood Environmental Learning Center
- Jet City Improv
- Kirkland Arts Center
- Lakeside High School, Seattle, WA
- Lark in the Morning Music camp
- Living Voices
- Lowell Elementary school
- Macha Monkey Productions
- Memorial Service
- Metchosin International Summer School of the Arts, Victoria, B.C.
- Metro Parks Tacoma
- Milton Center Fellow at Image Journal and Seattle Pacific University
- Music Works Northwest
- North Kitsap High School
- North Seattle Community College
- Northwest Girlchoir
- Northwest Institute of Literary Arts - Whidbey Writers Workshop
- Northwest Puppet Center
- Nurturing Pathways
- Olympia Regional Learning Academy
- One World Dance & Drum
- One World Now! Summer Language Camp
- Orca K8
- Coyote Central
- Pacific Lutheran University
- Pacific Northwest Ballet
- Photographic Center Northwest
- Pierce Arts Commission
- Pierce County Libraries
- Playworks
- Powerful Schools
- Hutch Schools
- Pratt Fine Arts Center
- Reel Grrls
- Rhythmic Concepts, Inc.
- Richard Hugo House
- Sacajawea School PTA
- Sakai Intermediate School, Bainbridge Island
- Seattle Art Museum
- Seattle Arts & Lectures' Writers in the Schools
- Seattle Autoharp Week
- Seattle Center for Book Arts
- Seattle Central Community College
- Seattle Chamber Music Society
- Seattle Children's Theater
- Seattle Festival of Dance Improvisation
- Seattle Lutheran High School
- Seattle Repertory Theatre
- Seattle School District
- Seattle Theater Group
- Seattle University
- Seattle Waldorf School
- Seward Park Clay Studio
- Sherwood Elementary Parent Student Org., Edmonds School District
- Shorecrest High School
- Shoreline Community College
- Shoreline Lake Forest Park Arts Council
- Sitka Center for Art and Ecology
- SouthEast Effective Development
- Spruce Street School and Langston Hughes Performing Arts Center
- Striking Art Studio
- Studio East
- Summit K-12
- Sweet Coyote Healing
- Tacoma
- Tacoma Art Place
- Tacoma Little Theatre
- Mercer Island School District
- 5th Avenue Theatre
- Bush School
- Evergreen State College
- Northwest Film Forum
- Overlake School
- Pat Graney Company

- Photographic Center Northwest
- The Studio at Corning
- The Vera Project
- Tulalip Montessori School
- University of Washington
- University of Washington School of Drama
- University of Washington, Simpson Center for the Humanities
- University of Washington, Tacoma
- University of Washington/Seattle
- University Prep Middle School
- Urban Artworks
- Vashon Allied Arts
- Vashon Artists in Schools program
- Village Theatre
- Washington Middle School in Seattle
- Whatcom Community College
- Whistlestop Dance Company
- Wing Luke Asian Museum
- Wing-It Productions
- World Rhythm Festival - Seattle World Percussion Society
- YMCA and Vera Project
- Young Shakespeare Workshop
- Youth in Focus
- Youth Theatre Northwest

Appendix VI: Project supporters



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